Ministry of Education
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Hon. Bette Stephenson, M.D., Minister
Harry K. Fisher, Deputy Minister

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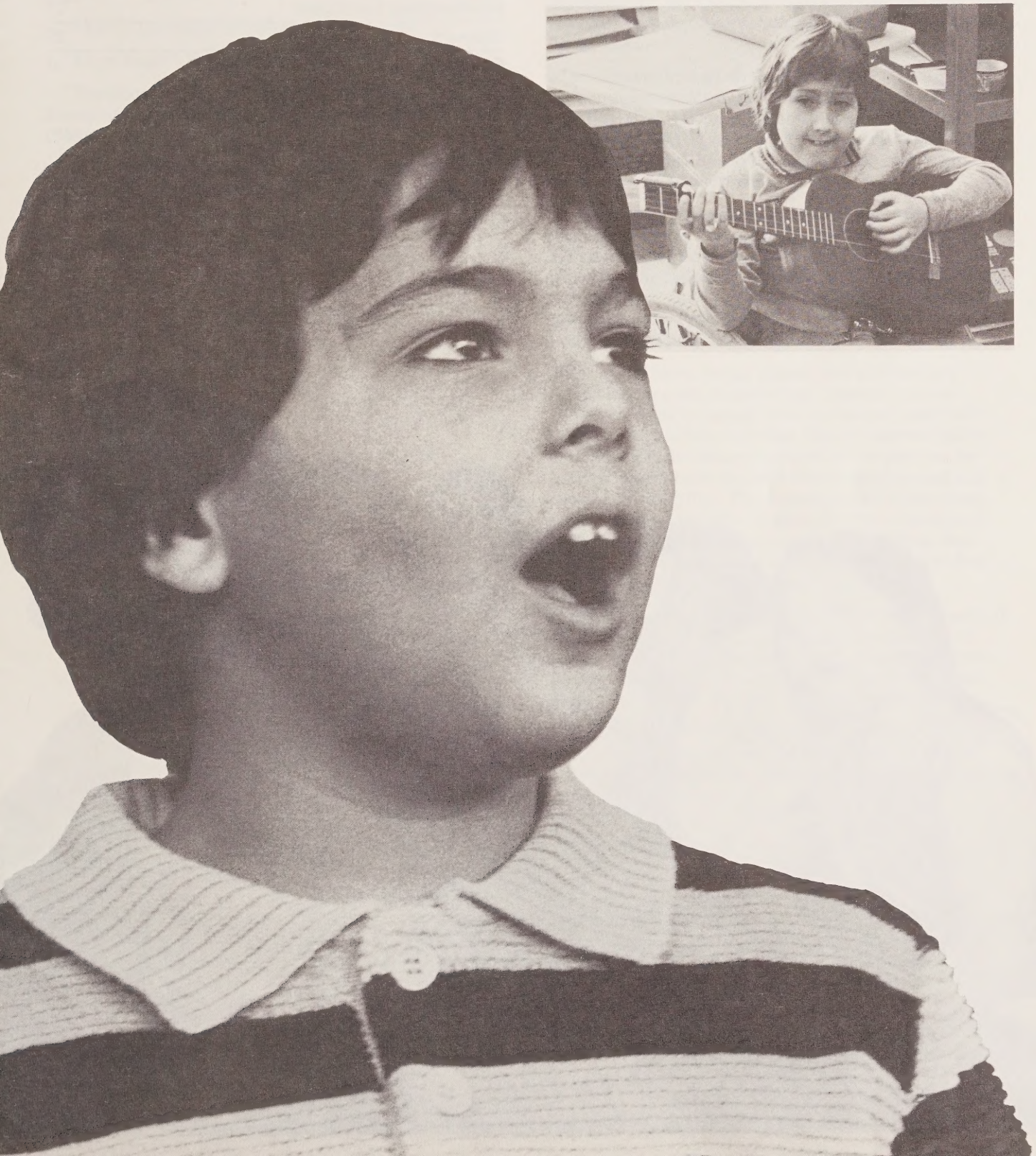
Music Is Special, Children Are Special

The ideas and materials contained in this document are intended to help teachers in the Primary and Junior Divisions give *all* children rich and varied music experiences and to help children with physical, intellectual, or emotional exceptionalities reach their potential.



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- "Can You Walk on Tip-Toe", from Ed Matterson, *The Little Puffin* (Harmondsworth, Middlesex: Penguin)

- "Donkey Riding", from *The Oxford Song Book, Vol. 2*, edited by Percy Buck (London: Oxford University Press, 1931)

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- "Let's Do the Numbers Rumba", Berandol Music Ltd.

- "Mud", The estate of Polly Chase Boyden

- "River Road", Warren Estabrooks

- "The Sound of Water", from Mary O'Neill, *The Sound of Water* (Paterson, N.J.: Atheneum Publishers, 1966)

- "When Talking to Snakes", from *And the Frog Went "Blah"* (New York: Charles Scribner's Sons, 1972)

Introduction

Music can be one of the most vital, adaptable, and enjoyable subjects taught in elementary schools. It can contribute to many areas of children's growth and give them the joy of creating something uniquely their own, individually and in groups.

The music program should include speech, movement, singing, listening, improvising, and playing instruments. It should draw on the knowledge and experience of the children, using their songs, sayings, music, poetry, and games. This type of program reaches the whole child and can help to develop listening skills, co-ordination, the ability to put things in sequence, oral language, and reading. It can help children to overcome psychomotor and speech problems. It can also reinforce concepts such as colours, numbers, letters, and the days of the week.

More important than all these, however, is the sense of accomplishment music gives. For the child who lacks confidence, singing a well-known song with joy and abandon or playing a simple rhythmic accompaniment – and *knowing* that it is well done – can provide a stimulating glow of achievement.

A successful experience in music may be a turning point for a child, a breakthrough that strengthens the child's self-esteem and leads to success in other areas of learning. The child with a disability, perhaps more than the "normal" child, needs the kind of non-threatening, non-competitive encouragement that a rich and comprehensive music program can provide.

Some of the ideas, songs, games, and activities presented here are not in themselves "special", but are sometimes used in special ways to achieve a particular purpose. In this way, activities that are appropriate to the social and developmental level of the class can be used to benefit both the child who is handicapped and the one who is gifted. These materials are drawn from sources readily available in most Ontario schools and can be used with equal success with all children, thus allowing for the integration of "special" children into the normal classroom activities.

Teachers in the early Primary Division will find many of these materials valuable in the early identification of their pupils' learning needs and in the planning of programs that will contribute to the children's emotional, social, intellectual, and physical development.

The authors hope that these curriculum ideas will encourage teachers not only to investigate the role of music with special children, but to use these materials with *all* children.

Relaxation

All children need frequent opportunities to relax. If they remain at the same kind of study or in the same position for long, tense muscles make concentration difficult. Activities for relaxation are fun, especially when they are accompanied by music or a rhythmic beat. Ask children to:

– move their hands rapidly as if shaking water from their fingers;

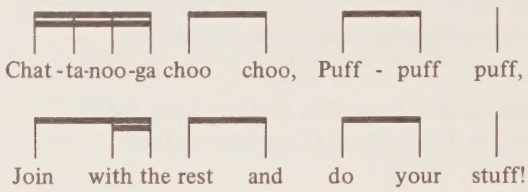
– rotate each shoulder in turn, forward, then backward. This activity promotes pupils' awareness of directionality. Side 1, band 4, of Hap Palmer's *Getting to Know Myself* could be used here;

– drop their heads on their chests, then rotate them very slowly in a circular motion clockwise, then counter-clockwise. Have children try to make an imaginary figure eight with their heads. This exercise strengthens body awareness;

– let their bodies hang down like rag dolls, and swing their arms easily like a pendulum forward and back, then right and left. Have them straighten up like soldiers, then drop like rag dolls again. This activity reinforces laterality;

– place their hands on their hips, slowly bending their bodies forward and backward, stretching the muscles of the neck and torso. This activity and the next one again reinforce directionality;

– place their hands on their hips and turn their bodies to the left and right in a circular motion as they chant a rhyme such as "Chattanooga Choo Choo";



– stand erect with their arms held high over their heads. Have them take a deep breath and exhale gradually as they bend slowly forward from the waist until their hands can grasp their ankles. They should remain in this position to the count of ten, then straighten up slowly, breathing in deeply as the body becomes erect;

– repeat the above, holding their breath throughout, then exhaling quickly as the body assumes an upright position again;

– swing their arms slowly in circles, inhaling on the way up, exhaling on the way down.

Rhythmic records, for example, Hap Palmer's *Learning Basic Skills Through Music* (vol. 1, side 1, band 2; vol. 3, side 1, band 3; vol. 3, side 2, band 5), are ideal as an accompaniment to these activities.

Co-ordination and Psychomotor Skills

Many children have problems with co-ordination and with psychomotor skills generally. In some cases handicaps may be severe, perhaps a result of brain injury. In others, difficulties with co-ordination will lessen with time, since they are attributable to differing rates of maturation.

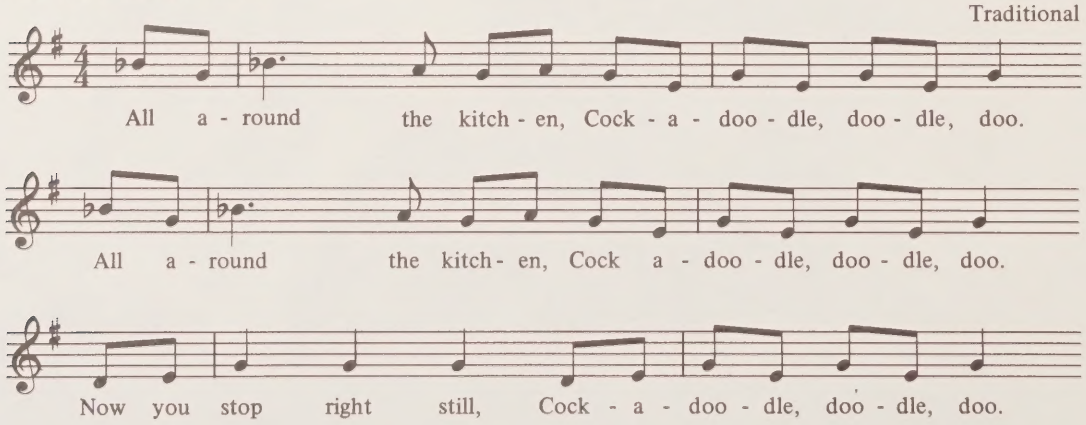
The games, songs, and activities that follow will improve co-ordination for those who need help and provide enjoyable musical experiences for those who don't.

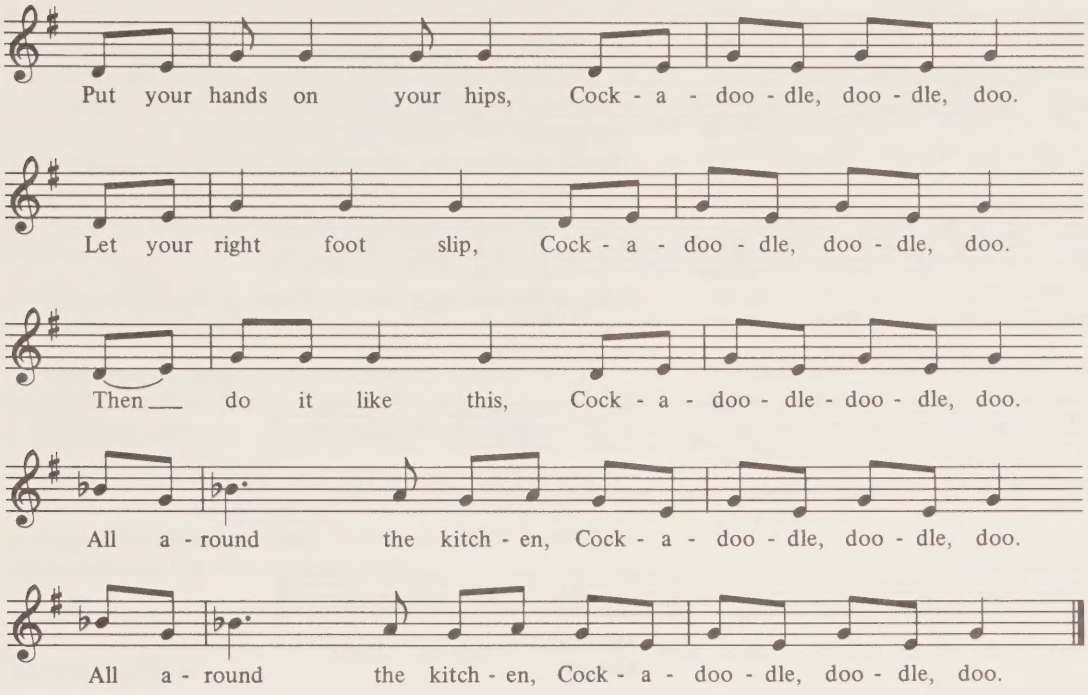
Body Awareness
Before children move to music, they should experiment with free movement. To avoid bumping into each other, they should explore their own "space bubbles" – the space behind, in front of, to the side of, and above them, and that around their feet. Children should be reminded that they take their bubbles with them whenever they move and that they should "steer" around other people's bubbles. This concept may be difficult, but it is especially important for children in wheelchairs: their bubbles are bigger than those of other children, and collisions can be more damaging.

Have pupils learn the following song:

All Around the Kitchen

Traditional

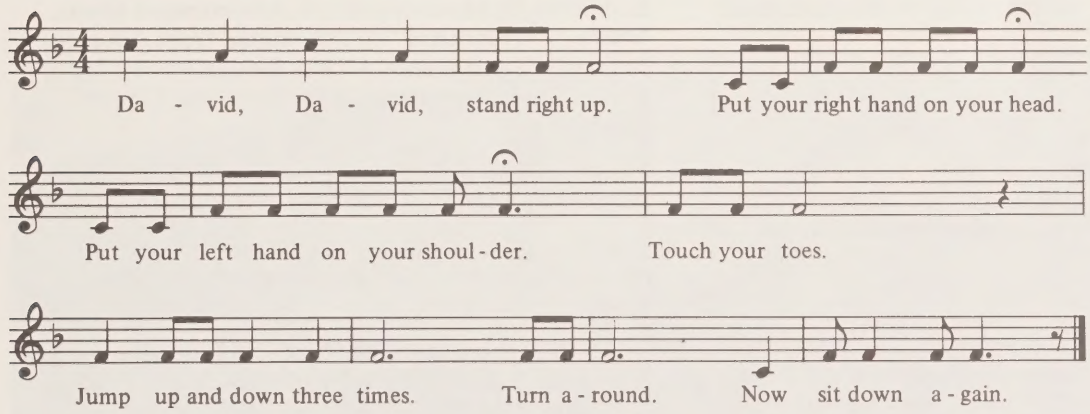

All a - round the kitch - en, Cock - a - doo - dle, doo - dle, doo.
All a - round the kitch - en, Cock a - doo - dle, doo - dle, doo.
Now you stop right still, Cock - a - doo - dle, doo - dle, doo.


Put your hands on your hips, Cock - a - doo - dle, doo - dle, doo.
Let your right foot slip, Cock - a - doo - dle, doo - dle, doo.
Then ___ do it like this, Cock - a - doo - dle - doo - dle, doo.
All a - round the kitch - en, Cock - a - doo - dle, doo - dle, doo.
All a - round the kitch - en, Cock - a - doo - dle, doo - dle, doo.

After they have learned this song, have the children walk around the room in time to the music. Some children who cannot walk can "step" to the beat with two fingers on their lap boards, wiggle their feet, or play a walking pattern on a drum. Others can move their wheelchairs in time to the music. Still others can keep time with "walkers" or similar supports. On the words "stop right still", everyone stops and performs the actions indicated. At "Then do it like this", the leader suggests another action to be imitated. Repetition is often useful at this point.

"Stand Right Up" is a song that helps very young children or slower learners to identify the parts of their body. Have the children sing the song, with each child taking a turn performing activities such as standing on one foot, touching an ear, walking backward to the door, leaning to the left, or blinking his/her eyes four times.

Stand Right Up


Da - vid, Da - vid, stand right up. Put your right hand on your head.
Put your left hand on your shoul - der. Touch your toes.
Jump up and down three times. Turn a - round. Now sit down a - gain.

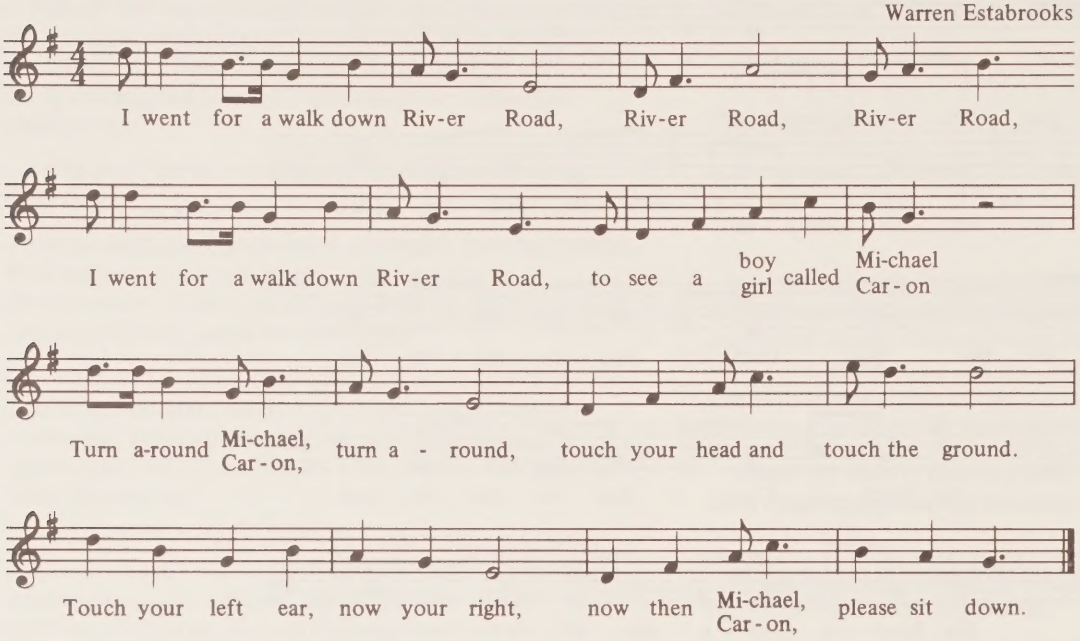
The words of "River Road" can be adapted to allow further exploration. Substitutions can relate to individual children, their names, and their street addresses. These will extend language learning and develop an awareness of where each child lives. New actions such as "touch your shoulders" and "touch your feet" can be added to improve co-ordination and body awareness. The song might end with everyone singing:

Walk, walk, everybody up and down,
Walk, walk, everybody, round the town,
Walk, walk, everybody up and down,
Now, everybody, please sit down.

The following songs are also helpful in developing co-ordination and body awareness: "Do As I'm Doing", in *Canada Is . . . Music 3-4*, page 176; "Ha Ha This-a-Way", in *Music for Fun, Music for Learning*, page 95; "Brother Come and Dance", in *Songtime 3*, page 81.

River Road

Warren Estabrooks


I went for a walk down Riv-er Road, Riv-er Road, Riv-er Road,
I went for a walk down Riv-er Road, to see a boy / girl called Mi-chael / Car-on
Turn a-round Mi-chael, / Car-on, turn a - round, touch your head and touch the ground.
Touch your left ear, now your right, now then Mi-chael, / Car-on, please sit down.

Fine-Motor Co-ordination
Many finger-play games give practice in fine-motor co-ordination, as well as in developing body awareness. The following poem is an example:

Me

Hands on your shoulders
Hands on your knees
Hands on your head
Behind you if you please.

Hands on your stomach
Hands on your nose
Hands on your ears
Hands on your toes.

Hands on your eyes
Hands on your chest
Hands on your mouth
In your lap is now best.

Further examples of finger plays can be found in the bibliography.

Creative Movement
Many recordings stimulate movement. To accompany the following activities you might use such selections as "Put Your Hands in the Air" and "The Elephant" from the *Learning Basic Skills Through Music* series by Hap Palmer; selections from *Movin'*, by Hap Palmer, and *Dance a Story*; "Jamaican Rhumba" by Arthur Benjamin and "Polka" by Jaromir Weinberger (both of which are available on several labels):

- Instruct the children to move freely any way the music tells them.

- Ask children to experiment with different ways of moving: backwards perhaps, or by sliding, or by walking on tip-toe or on two hands and one leg. Ask them what other parts of their bodies they can use for movement.

To the rhythm of recordings such as the "Waltz" from *Les Patineurs* by Meyerbeer on *Adventure in Music, Grade 2*, have pupils:

- rock back and forth in their bubbles in time to the music as they stand, kneel, or sit;

- take the two hands of a partner and rock back and forth;

- tap balloons in time to the music and keep them up in the air.

These activities will promote co-ordination and socialization.

Using music with contrasting moods such as "The Ballet of the Unhatched Chicks" from *Pictures at an Exhibition* by Moussorgsky, in *Adventures in Music, Grade 1*; "Traumerei" by Schumann, from *Adventures in Music, Grade 4*; and "Knightsbridge March" by Coates, from *Adventures in Music, Grade 5*, have children:

- respond with the type of movement each selection suggests to them;

- move light, floating, nylon scarves or ribbons attached to sticks in patterns (especially with slow, sustained selections);

- respond to contemporary music such as pieces with a disco beat. This activity is for older children. Young musicians might play drums, cow bells, or sticks as accompaniment.

These activities will help improve the children's auditory discrimination.

Activities must be devised so that all children may join without being self-conscious. Frequently this approach may mean the adaptation of a traditional game (in running games, handicapped children might "run" with their fingers, for example). On occasion, however, the reverse process can be used: all the children adapt themselves to the limitations of their handicapped classmates. If the obvious pitfalls are avoided, this kind of activity can improve the handicapped child's self-image and give the others insight into the problems of the disabled.

Beat

Many children in the Primary and Junior Divisions find it difficult to "keep a beat" while walking or playing an instrument. Slow maturation is the usual cause, but a hearing loss or physical disability might also be responsible. Non-threatening activities are preferable to those that may challenge a child's capabilities to the point of frustration. The following are examples of such activities:

- Have a child set the pace in walking or clapping, while you follow it on sticks, drums, or piano.

- Have several children move a loosely held hoop or rope back and forth to the beat of a piece of music. Put a handicapped child between two skilled children.

- Read a verse or poem with a strong beat while the children keep time by patting their knees, clapping quietly, or walking the beat. Later, the children themselves can say the verse as they clap.

- Have children take part in partner clapping activities such as "pat-a-cake", which provide good practice in keeping the beat.

- Have children form partners, hold hands, and do a "teeter-totter" rocking movement to the beat of a song or recording.

- Play walking, running, skipping, and jumping rhythms on a drum, on sticks, or on a wood block. In response, the children move in whatever way they can: by blinking their eyes, nodding their heads, moving their arms, or even "walking" with their fingers. From time to time, change the tempo (from fast to slow).

After eight or sixteen bars, stop the beat for a few moments and continue with a different rhythm. Some children will not have learned to listen carefully; others may perseverate – repeat a motion or activity again and again even after the rhythm pattern has stopped. This activity helps correct both problems.

A variation of the above activity starts with slow, sustained notes on a xylophone or a large cymbal, to which the children, armed with floating silk or nylon scarves or ribbons, move as the music leads them. The sounds of sticks or tambourines can then be introduced and children can respond with sharp "flicking" movements on the scarves or ribbons. Encourage the children to move their whole bodies in reaction to the music.

"Hand Jive" is a rhythmic activity that appeals particularly to older children and that fosters co-ordination and awareness of the beat. Teach the children the actions below as an accompaniment to one verse and chorus of "Mister Banjo", *Songtime 4*, page 81:

- pat knees (four times)

- clap hands (four times)

- pound fists (four times)

- pound fists: hand position reversed (four times)

- wave: hands flat, palms down, move across body, right over left (four times)

- wave: hands flat, palms down, move across body, left over right (four times)

- hitch-hike: both thumbs point over right shoulder (four times)

- hitch-hike: both thumbs point over left shoulder (three times)

- snap fingers (once on the last beat)

Before you add this rhythmic accompaniment, the children should be quite familiar with the song.

The following pattern could also be used with "Mister Banjo", or "I'se the By", in *Songtime 4*, page 11:

- lasso: circular motion over the head with right hand (four times)
- lasso: same motion with left hand (four times)
- "cool" wave: circular motion with right hand, palm forward (four times)
- "cool" wave: circular motion with left hand, palm forward (four times)
- snap fingers: both hands on right side (four times)
- snap fingers: both hands on left side (four times)
- pound fists (four times)
- pound fists with hands reversed (four times)

Recorded selections of folk songs, marches, and disco music can also be accompanied in this way. The patterns can be varied to fit the metre and mood of the music.

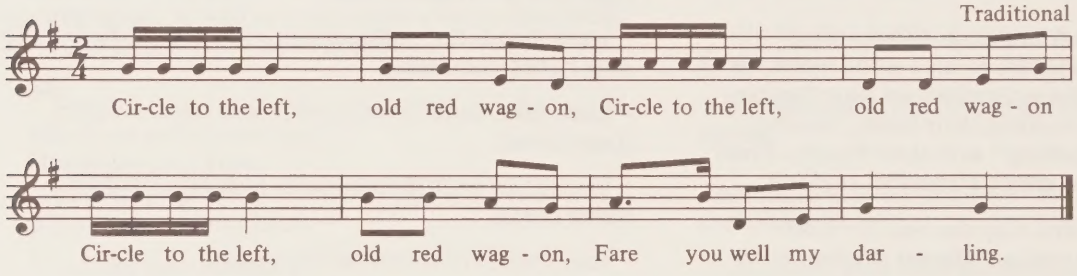
Directionality

Songs with movement, patterns, and/or dances are a great help in developing a sense of directionality in children. Children can explore space and find out for themselves the directions up, down, left, right, under, over, etc. Nursery songs such as "Go in and out the Window", "London Bridge", and "Mulberry Bush" have been developed by generations of children for this very purpose.

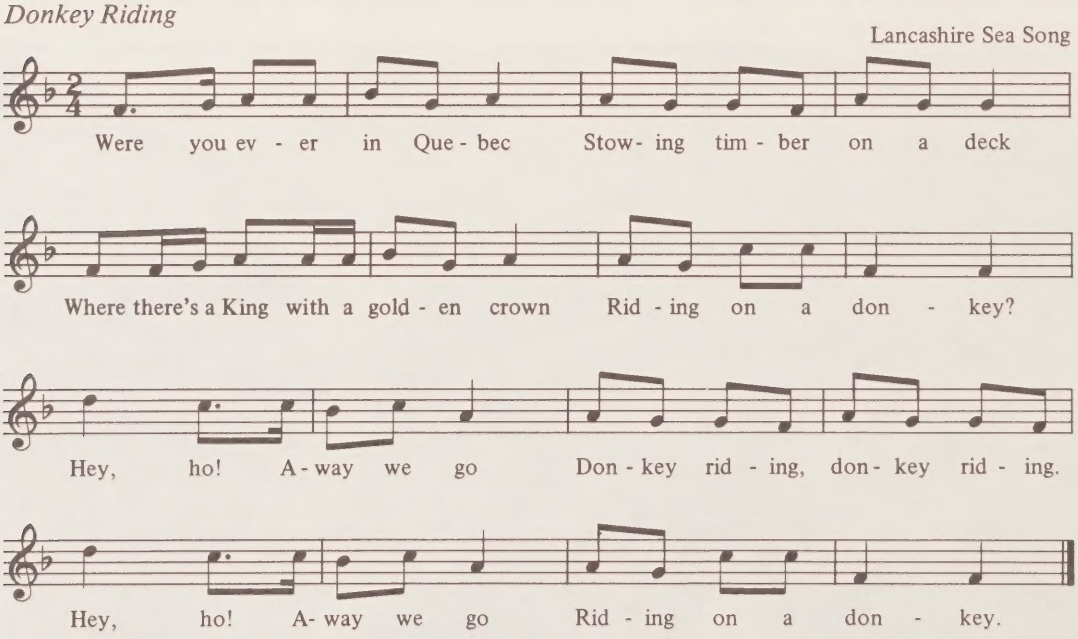
Using the old favourite "Old Red Wagon", have the children form a circle, hold hands, and perform the actions of the song. They might then make up other verses for the song, such as:

- Circle to the right, old red wagon . . .
- Everybody in, old red wagon . . .
- Everybody out, old red wagon . . .
- Jump up and down, old red wagon . . .
- Shake your right hand, old red wagon . . .
- Turn yourself around, old red wagon . . .
- Turn the other way, old red wagon . . .

Old Red Wagon


Traditional
Cir-cle to the left, old red wag - on, Cir-cle to the left, old red wag - on
Cir-cle to the left, old red wag - on, Fare you well my dar - ling.

Donkey Riding


Lancashire Sea Song
Were you ev - er in Que - bec Stow- ing tim - ber on a deck
Where there's a King with a gold - en crown Rid - ing on a don - key?
Hey, ho! A - way we go Don - key rid - ing, don - key rid - ing.
Hey, ho! A- way we go Rid - ing on a don - key.

2. Were you ever in Newfoundland
Where the fishing is so grand?
Why we hauls them in by hand
Riding on a donkey.

3. Were you ever in Ottawa?
Strangest thing I ever saw,
Where the Mounties keep the law
Riding on a pony.

4. Were you ever in Hudson Bay
Where the girls all shout "Hurray"?
Here comes John with three months' pay
Riding on a donkey.

Children of all ages can follow the simple movement patterns in "Donkey Riding", walking in one direction in a circle to the music of the verse and clapping the rhythm of the words of the chorus while standing still. A more complicated pattern is to skip for eight beats to the left in a circle, then back for eight. For the chorus, each person swings a partner, first in one direction, then the other. Tambourines and sticks, played to the rhythm of the words, can be used as an accompaniment for the chorus. A simple drum beat to accompany the verse might also be used.

Folk dances and square dances are good for practising directionality with older children. Those in wheelchairs can also perform the more simple dances and enjoy the activity. Books and recordings for teaching square dances are listed in the bibliography. The following are some good "directionality" songs: "Li'l Liza Jane", in *Music for Fun, Music for Learning*, page 71; "Hop up My Ladies", in *Music, Early Childhood*, page 173; "Step in Time", in *Exploring Music, Book 1*, page 92; "The leftrightfrontbackupdowndance", in *The Goat With the Bright Red Socks*, page 13; "Head and Shoulders Baby", in *Canada is . . . Music 3-4*, page 221.

A simple square dance will appeal to Primary and Junior Division children. The music should be a song eight bars long in a rather slow 4/4 time, such as "The Hokey Pokey" in *The Good Times Song Book*, page 59; "She'll be Comin' Round the Mountain"; "Old Chisolm Trail" in *Songtime 4*, page 5; and "Vreneli" in *Basic Goals in Music 5*, page 61. The children might sing the song or dance to a recording. In this or any dance, children should be encouraged to think in terms of phrases and verses rather than in terms of four or eight bars. In this dance, figures 1 and 2 take the first verse, figures 3 and 4 take the second, figure 5 takes two more verses, and figure 6 takes one verse. The counts and bars are indicated below to help you in the early stages of planning the dance.

To begin, any number of children stand in a circle and count off in two's to form two groups.

four bars (sixteen counts)	(1) All children skip in place for four bars.
four bars (sixteen counts) *(one verse)*	(2) All walk forward three steps and clap on the fourth beat. All walk backward three steps and clap. Children repeat forward and backward movements.
four bars (sixteen counts)	(3) All #1's go forward three steps and clap, then walk backward three steps and clap. This is repeated by #2's.
four bars (sixteen counts) *(one verse)*	(4) All skip clockwise around the circle for four bars.
one bar (four counts)	(5) All #1's walk towards the centre with their arms outstretched sideways. They turn so that the fingertips of all right hands touch lightly at the centre of the circle. Their left arms point outwards to complete the shape of a star.
three bars (twelve counts)	The children skip clockwise around the circle.
three bars (twelve counts)	They then turn and skip counter-clockwise.
one bar (four counts)	They walk backward, returning to their home place in the circle.
eight bars (thirty-two counts) *(two verses)*	This is then repeated with #2's.
eight bars (thirty-two counts) *(one verse)*	(6) All children skip clockwise around the circle for four bars and counter-clockwise for four bars.

As a variation for Junior students, repeat this dance substituting a "grand chain" for the star in figure 5: in a big circle, each #2 turns to face the #1 person to his/her left. Each #1 turns to the right so that partners are facing. The children shake hands with their partners, using their right hands. They walk past their partners (#2's travelling clockwise, #1's travelling counter-clockwise), and shake hands with the next person, using left hands. They continue, shaking hands with alternate hands as they travel, all the way around the circle until the original partners meet again. The children then skip in place in the circle until the music for figure 6 begins. More time must be allowed for the movement of wheelchairs through the grand chain figure.

Listening

Noise is part of contemporary life. It is difficult to think of a time or place in which the ears are not assaulted with the din of heavy construction, the roar of traffic, or the cacophony of radio, television, or record player. In the process, people lose – or fail to develop – a sensitivity to the expressive qualities of sound. This applies even more to developing children than to adults.

Helping children to listen, then, is not only giving them a new skill. It opens up new dimensions to their lives – the sounds of nature, the sounds of life in all its forms, the sounds of music, and the moments of golden silence. Although learning to listen is a lifelong process requiring patience and nurturing, it can be exciting and rewarding at every stage.

Listening is an activity that is basic to all music. The first step is auditory awareness – an awareness of sound as opposed to silence. Children should direct their full attention to listening to sounds as simple as a bell ringing, a door closing, the shuffle of feet, or a note on a piano or guitar. The next steps in listening involve auditory discrimination – distinguishing one sound from another – and then an appreciation of their different qualities.

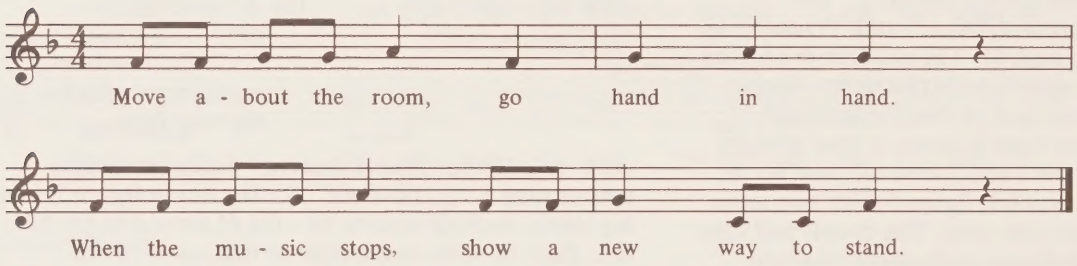
Children only respond to music when they learn that music is fun and a means of expressing their own feelings. Through much exposure to both live and recorded music, a child will begin to understand the meanings of music.

Perhaps the best way to awaken and develop auditory awareness is through enjoyable musical activities – singing games, action responses, sound puzzles, and other activities such as the following:

– Have the children move freely about the room as you play a steady beat on the drum, piano, or some other instrument. From time to time, break the pattern with a few seconds of silence, followed by a different beat or tempo. This will encourage the children to move faster or slower, to stop, and to start again.

– Teach the children the song "Move About the Room". Then have the children follow the leader snake-fashion around the room as they sing the song. At the end of the song, illustrate a novel stance – that of an elephant, for example, or a tree, or a number seven. All hold that position, remaining silent, until the signal to begin again with a new leader is given. This activity teaches auditory awareness and leads to increased co-ordination.

Move About the Room



– Have the children chant or sing a familiar nursery rhyme or poem. On a given signal, they "think" the words. Initially it is best to alternate sound and silence, phrase by phrase. Changing from one to the other in the middle of a phrase is more demanding. This exercise is helpful in the development of inner hearing, an important aspect of tonal memory.

– To enhance their language development, discuss with the children the importance of sound. For example:

a) Sound warns of danger (car horns, barking dogs).

b) It asks for the right of way (fire or ambulance sirens).

c) It calls people together (church or school bells).

d) It identifies people (the voices of parents or friends).

e) It brings pleasure (music, bird songs, summer breezes).

f) It expresses our thoughts, feelings, ideas, questions.

– Ask the children what kind of sound they would expect to hear at a hockey game, a parade, a circus, a swimming pool, an airport, or in a garden. The children could imitate some of these sounds, using their voices or whatever other resources are at hand.

– Have the children play "Musical Arms", a variant of "Musical Chairs". For this game, a row of children stand in the middle of the room, every second one with right hand on hip, those in between with left hand in the same position. The remaining children walk around the line in time to the music. When it stops, they link arms with the person nearest them. The number of children in the line should be at least one less than the number moving to the music. A discrepancy of more than one makes the players even more alert. Variations of this game could utilize spots of different colours, hoops, or shapes (squares, triangles, and circles) placed on the floor. Further ideas of this type are outlined in *Music for Fun, Music for Learning*, pages 28-29.

– Silence is often used within a piece of music. Focus the children's attention on the rests in the following songs: "O Mama Hurry", in *Songs in Action*, page 105; "My Horsey", in *Exploring Music 1*, page 101; "Fireflies", in *Songs for Today K – 1*, page 103; "Funiculi", in *Songtime 6*, page 98; "Prairie Cowboy", in *Canada Is . . . Music 3 – 4*, page 45.

The distinctive characteristics of sound may be identified by experiments such as the following with a variety of sound sources.

– Have the children sit quietly and listen to "silence" for thirty seconds, then list the sounds they heard. The list might include feet shuffling, lights buzzing, traffic passing, someone breathing.

– Introduce "mystery sounds" by tapping on a desk, chair, or wastebasket, scraping a ruler across a Venetian blind, and so on. After letting the children watch the production of these various sounds, have them try to identify them without looking. The many environmental sound sources available in the classroom will improve the children's auditory discrimination and suggest other explorations to them.

– Have the children look for possible sound producers in their own homes and bring some to school. These might include such varied objects as plastic containers of rice, macaroni, or sugar, pieces of dowelling, pot lids, coffee tins, egg cartons, and pieces of styrofoam. The mystery sound game can now be expanded to include the new objects – initially three of marked difference at once (for example, a pot lid, a container of rice, and an egg carton). Some children may simply identify the sound; others may be able to explain that it was, for example, rice rather than macaroni in the container because rice makes a lighter sound, or that sticks make a short crisp sound whereas the triangle makes a ringing sound. They should be given ample opportunity to experiment with these objects to discover that a variety of sounds can be produced from a single source. They might also identify the sounds of groups of three musical instruments such as the following:

a) a drum, triangle, and sticks;

b) a cymbal, triangle, and glockenspiel;

c) a metallophone, ukulele, and triangle;

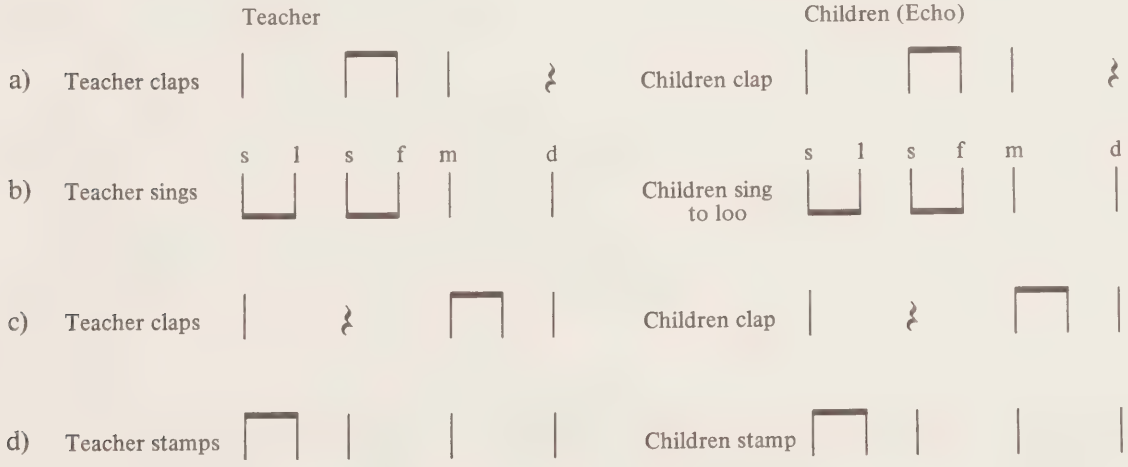
d) an autoharp, triangle, and guitar.

– Turn the previous game around by giving children a description of a sound (for example, "smooth", "ringing", "short", "rattling") and having them find an object or instrument that will produce it.

– Have one child tap a pattern on a percussion instrument and have each successive child repeat the pattern on a different instrument – a drum, a wood block, or a triangle, for example. Discuss the different sounds made by each instrument so that impressions are put into words. Variation: Have children, with their eyes closed, identify these instruments plus one or two new instruments playing the same pattern. This activity is an aid in developing memory as well as sound discrimination.

– Have the children play a game based on body sounds such as the flat hand clap, cupped hand clap, finger tap, or brushed palm. You or a child can produce one of these sounds while the others, with eyes closed, identify it and then produce it themselves.

– In this echo game, alternate echo clapping with singing and stamping short phrases such as the following:



– Discuss with the children the concept that some things change or move without making any sound. The following are examples: a flower growing, a cat yawning, ice cream melting, a leaf falling. The children might then create sounds to represent some of the following: a toothache, a ripe apple, a textbook, a caterpillar, a falling leaf.

Developing an Awareness of Dynamics
A child's world is filled with both loud and soft sounds. Small infants find comfort in the soothing sounds of their parents' voices. Loud sounds may be startling until the age of banging on pot lids and drums. Some children may appear not to understand the concept of "soft" and "loud" when in fact they are simply confused by the terms. For example, "soft" is the opposite of both "loud" and "hard" and sometimes it is the opposite of "bright" in references to colours. The following activities will help children become more sensitive to degrees of loudness and more familiar with the terms we apply to them:

– Have the children clap very quietly (using one finger of each hand), quietly (with two fingers), loudly (with four fingers), and very loudly (with cupped hands). Discuss these terms and then have the children apply them, for example, by repeating the names of three or four children in the class in a crescendo.

– Have the children sing a song first loudly and then softly. They should then decide which is more appropriate to the song. They can select and sing one song that is best sung loudly, one that sounds best sung softly, and another that should have varying degrees of loudness.

– Have the children repeat the nursery rhyme "Humpty Dumpty", starting quietly and gradually "turning up" the volume until it ends loudly. They should then reverse the procedure, beginning loudly and ending softly.

– Ask the children to identify sources of sound in the classroom (a pencil sharpener, the water fountain, the recess bell, chalk on the chalkboard, the shuffling of feet) and to classify these sounds as loud or soft.

– Have the children discuss the sounds made by animals: those that are very loud and those that are very soft. Singing the following songs will stimulate a discussion of various animal sounds: "The Rooster's Crowing", in *Songtime 4*, page 113; "The Barnyard Song", in *Songs for Today 3*, page 70; "When I First Came to This Land", in *Canada Is . . . Music 3-4*, page 41; "The Little Frog" in *Songtime 3*, page 105.

– In this game, the child who is "it" must find a mystery location selected by the rest of the class. As "it" moves closer to the spot, the other children clap more vigorously; as "it" moves away, they clap softly.

– Read the following poem aloud with the appropriate dynamics. After they have heard it a few times, children will take delight in reciting it together. (The words must be exaggerated when several persons are reciting.)

When Talking to Snakes

When talking to snakes
Better *whisper*, don't shout
Or they won't know what
You are talking about.

When talking to monkeys
It's another matter,
You must wave your arms
And make a loud chatter.

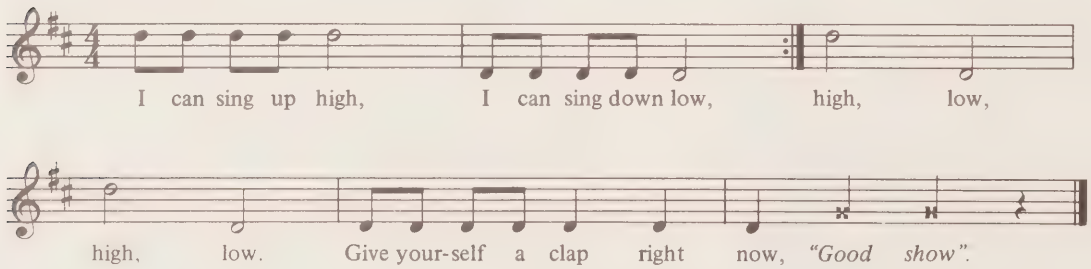
Arnold Spilka

The following songs further illustrate the concept of loud and soft: "Bonhomme Bonhomme", in *Canada Is . . . Music 3-4*, page 24; "The Train Whistle", in *Highroad of Song 1, 2, 3*, page 1; "Echo", in *Highroad of Song 1, 2, 3*, page 1; "The Big Bass Drum", in *Songtime 3*, page 7; "The Deaf Young Woman's Courtship", in *Songs for Today 6*, page 30.

Developing an Awareness of Pitch
As indicated earlier, children's understanding of music concepts is sometimes hindered by the fact that terms used in music often have several meanings. For example, in some contexts, "low" may refer to pitch, in others to loudness. The following activities will help children to develop an awareness of pitch and an understanding of the terms used to describe it.

– Have children move their arms up and down as they sing the song "I Can Sing Up High" to help them understand the use of "high" and "low" to describe pitch.

I Can Sing Up High



– Several games can be based on a picture collection of objects usually identified with high or low places, for example, clouds, airplanes, fish, snakes, frogs, turtles, astronauts, shoes, and roadways. Make a horizontal line on a flannel board, dividing it into "high" and "low" areas. Then play or sing a high or low note and have two players select a corresponding picture from the table and put it in its proper place on the flannel board. This activity develops children's auditory discrimination.

– Have the children listen as you play a very high note, then a very low note on the piano, xylophone, or pitch pipe. On the high note, the children stretch their arms upward; on the low note, they stoop. With practice, they will be able to recognize the difference in pitch as you play notes that are increasingly closer in pitch.

– Have two children holding instruments (bells, chimes, or bars) stand about 3 m apart. In the middle, a blindfolded player walks towards either the higher note or the lower one as instructed by the game leader.

– Have the children sing "Georgie Porgie", and ask them to:

a) raise their hands on the highest note, and bend down on the lowest note;

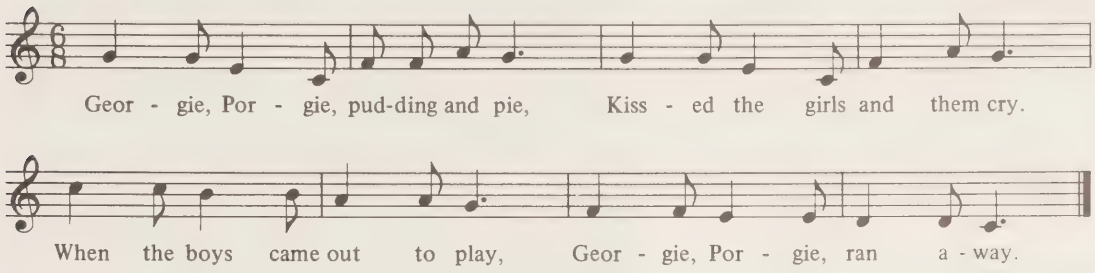
b) identify the words sung on the highest and the lowest notes of the song;

c) clap on the highest note and stamp on the lowest;

d) draw the contour of the melody in the air.

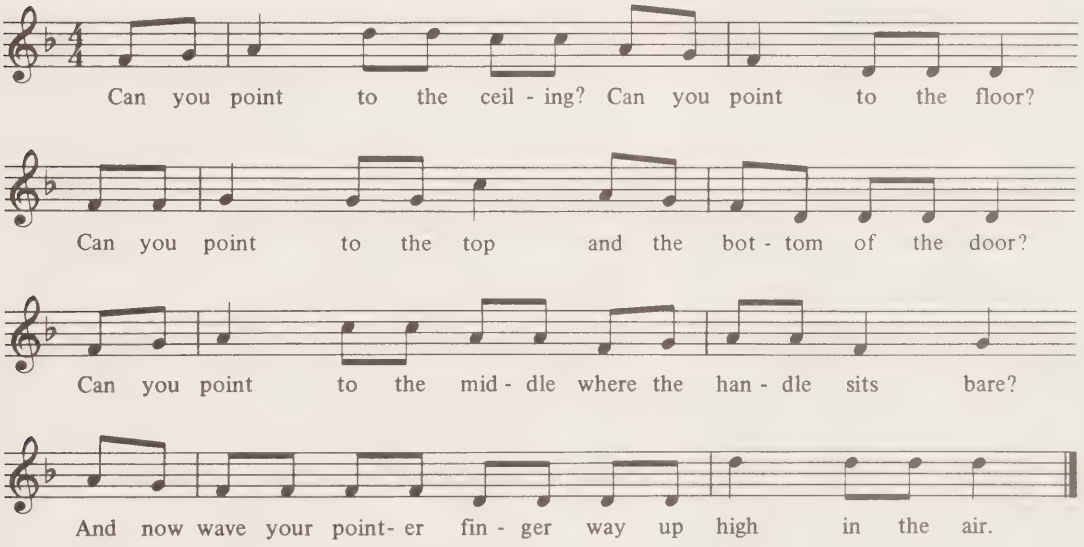
Georgie Porgie

Traditional



– Have the children sing the song "Point", using the appropriate motions. The word "point" gives further reinforcement to the concept of high and low notes. In addition, the actions will reinforce the children's body awareness. Children might suggest words for a third verse to the song.

Point


Can you point to the ceil - ing? Can you point to the floor?
Can you point to the top and the bot - tom of the door?
Can you point to the mid - dle where the han - dle sits bare?
And now wave your point- er fin - ger way up high in the air.

2. Can you point to your nose? Can you point to your toes?
Can you point to your chin? Can you point to your shin?
Can you point to the middle where your belt buckle sits?
And now wave your pointer finger, till it falls in little bits.

– Have the children experiment with a variety of Orff instruments, such as the alto xylophone, soprano xylophone, and soprano glockenspiel, long enough to locate the highest and lowest notes of each instrument and to discover which instrument is the highest and which the lowest.

– Give each of five children a chime bar in random order. Each child plays his/her bar in turn, and one child arranges the group in order of pitch. In a variation of this activity, five children arrange themselves in a row according to the pitch of the note each sings.

– Have the children sing the song "Sweetly Sings the Donkey". When they come to "hee-haw", they stand up for a moment, then sit down again. To develop inner hearing and tonal memory, children can soundlessly "mouth" all the words except "hee-haw".

– Have the children sing the song "On Top of Spaghetti" (in *Eye Winker, Tom Tinker, Chin Chopper*, page 58) and then devise some actions to show the direction of the first line of the melody. Some might crouch down and stand up gradually as the melody rises; others could place their hands on their knees, waist, shoulders, or head, according to the level of the pitch. A similar activity might accompany "Old Roger Is Dead" (in *Exploring Music 2*, page 56).

– The following accompaniment illustrates the use of instruments with poetry. Have three children each play an instrument – the woodblock, triangle, and glockenspiel (or autoharp or piano) – while the class recites "Hickory Dickory Dock" as follows:

WOODBLOCK

Hickory Dickory Dock

GLOCKENSPIEL

The Mouse ran up the clock

TRIANGLE

The clock struck one

GLOCKENSPIEL

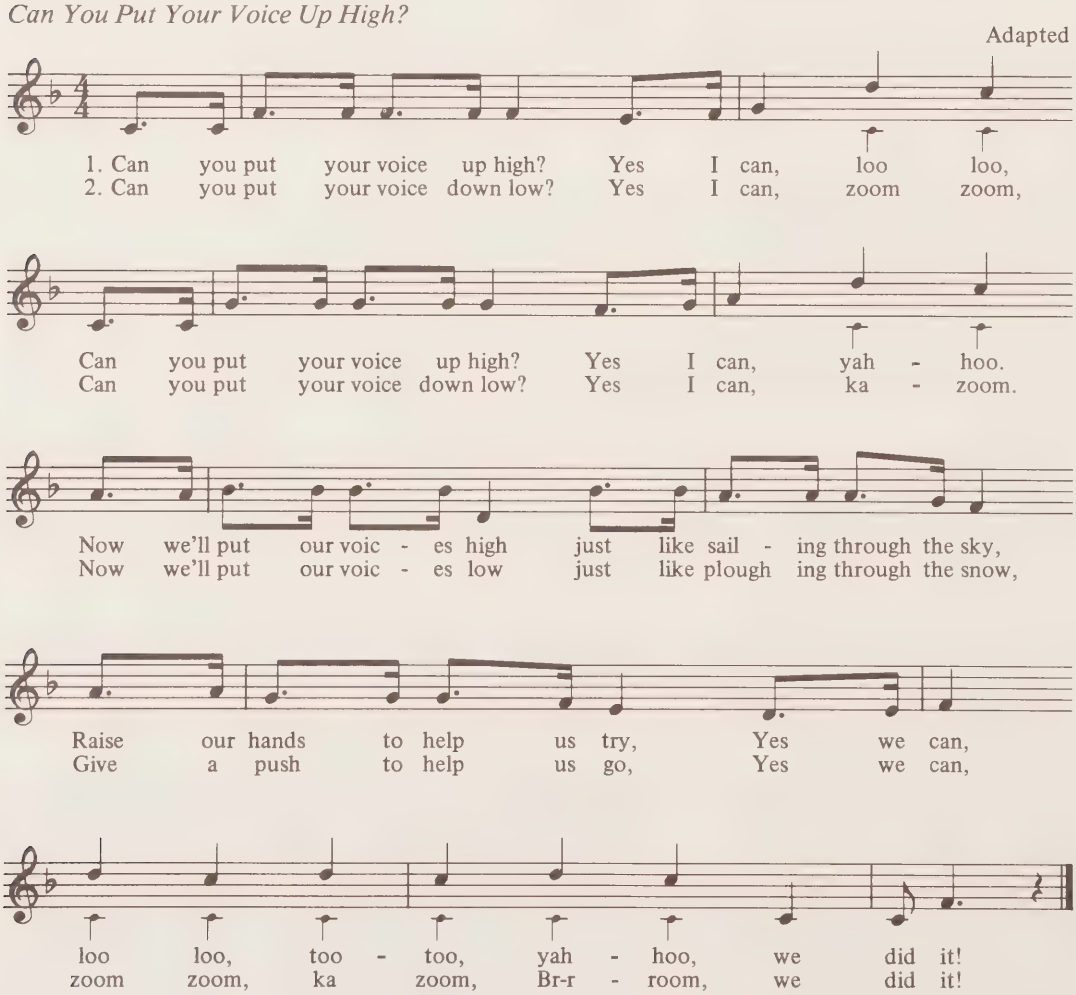
The mouse ran down

WOODBLOCK

Hickory Dickory Dock

– All children will enjoy singing the following rhythmic song, which can be used for tone matching with children whose voices are of limited range:

Can You Put Your Voice Up High?

Adapted

1. Can you put your voice up high? Yes I can, loo loo,
2. Can you put your voice down low? Yes I can, zoom zoom,
Can you put your voice up high? Yes I can, yah - hoo.
Can you put your voice down low? Yes I can, ka - zoom.
Now we'll put our voic - es high just like sail - ing through the sky,
Now we'll put our voic - es low just like plough ing through the snow,
Raise our hands to help us try, Yes we can,
Give a push to help us go, Yes we can,
loo loo, too - too, yah - hoo, we did it!
zoom zoom, ka zoom, Br-r - room, we did it!

– Have each pupil draw a "sound person". To illustrate, sing or play a very high note, a very low note, and one you identify as "medium". Using these three notes in random order, have the children draw their sound person. As you sing or play the high note, each child draws the outline only of the head; this is followed by the low note, representing the legs, and so on. On the second time, three different, widely separated notes are used. The children add the ears, the feet, the arms, and so on. As the children become more sensitive to pitch, you can use notes that are closer together. As the sound people are being drawn, you can readily see which children have grasped the concept.

– To develop pitch awareness at a more sophisticated level, use recordings of the violin, viola, cello, and double bass, and have children list them according to pitch. The impression will be more lasting if they can see the instruments or their pictures as they listen to them. A similar study could be made of the brass and woodwind families of the orchestra.

Developing an Awareness of Tempo

Although children usually understand the terms "fast" and "slow", they need experiences such as the following that illustrate the difference between the terms through the use of all their senses.

– Ask the children the following questions:

a) "What is the fastest way you can move?" (run)

b) "In what ways can you move that are not as fast as running?" (walk, hop, jump)

c) "Name some slow ways to move." (walk slowly, creep, crawl)

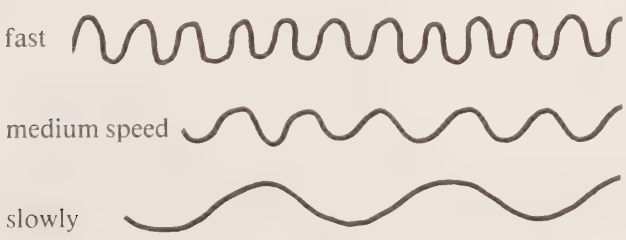
d) "Name a very slow way of moving." (squirm on stomach)

– Have the children make a list of animals or things that move fast and those that move slowly. A list of medium-speed things might also be developed. The following is a sample list:

fast	*medium*	*slow*
airplane	bicycle	freighter
rocket	roller skates	steam roller
train	dog	turtle
deer		worm
waterfall		elephant
		tree growing

– Ask the children to bring from home or to draw pictures of objects that move fast or slowly and, where possible, to imitate their movement.

– Have the children sing a song in the way a turtle moves, then in the way a deer moves, and then at medium speed. One or two children can illustrate these movements on the chalkboard. For example:



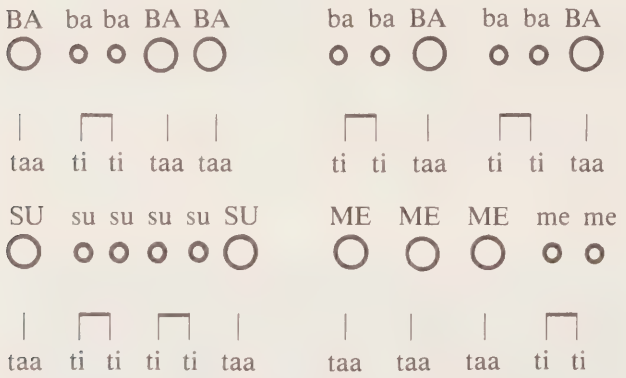
– In the gymnasium, have the children move about freely to the beat of a drum played at varying tempi.

– Alternately hold up cards with the instructions "walk slowly", "jump", "run fast", and "hop", and have the children respond to each.

– Play a recording and have the children raise their hands when they hear a fast passage. Then divide the class into two groups with one group moving to the fast passages, the other to the slow.

The following recordings are recommended for these activities: "The Little Train of the Caipira" by Villa-Lobos, on *Adventures in Music, Grade 3, Vol. 1*; "The Swan", from *Carnival of the Animals*, by Saint-Saëns, on *Adventures in Music, Grade 1, Vol 1*; "The Fast and Slow March" by Hap Palmer, on *Creative Movement*; "Slow and Fast" by Hap Palmer, on *The Feel of Music*.

Music activities can contribute to the development of the speech and language skills of young children and can help those with hearing deficiencies or learning disabilities to overcome speech impairments. All children can benefit from speech exercises such as those below. They should be repeated with a strong rhythm and with inflection. The exercises below might be used for children having difficulty with specific sounds. The rhythmic patterns might be illustrated on the chalkboard by large and small discs, standard music notation, or time names. For example:



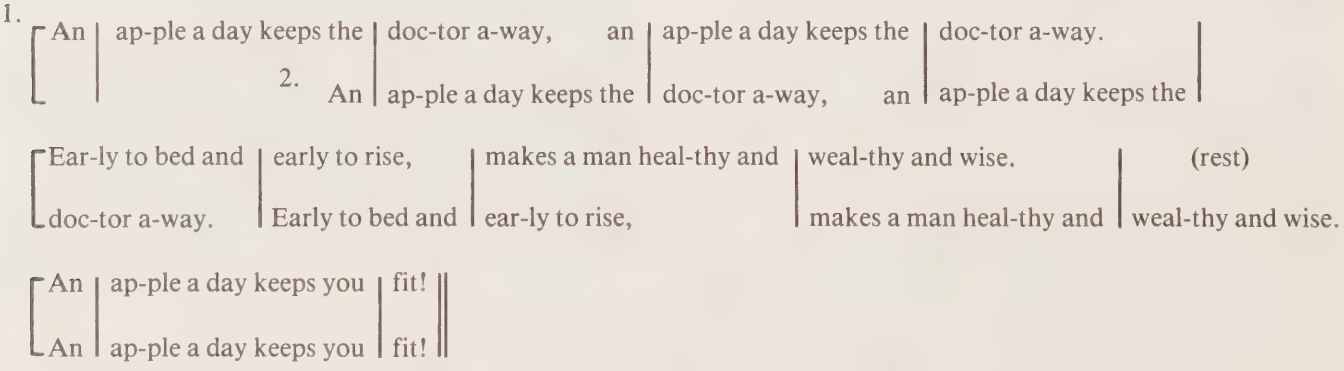
– Words can be combined and repeated rhythmically to create interesting patterns. Have the class repeat word patterns while one child plays them on sticks or drum. Start with a simple pattern such as: *pur-ple*, *brown*, or *John-ny*, *Lin-da*. These might be followed by more complex patterns such as: *cau-li-flow-er*, *car-rots*, *po-ta-toes*, *beans*; or *Ac-ton*, *Bar-rie*, *Co-bourg*, *Dwight*. As they become adept, children will be able to achieve a variety of dramatic effects by starting softly and growing louder. For example:

Hamburger, French fries, doughnuts, pop
Hamburger, French fries, doughnuts, pop
Hamburger, French fries, doughnuts, pop
Hamburger, French fries, doughnuts, pop.

DON'T EAT JUNK!

Rhythmic patterns can be devised for sticks or drum or on two or three notes of a melodic instrument to accompany the word patterns above. The result is a mini-piece of the children's creation.

– An alternative to the previous activity for older children is the chanting of proverbs such as "An Apple a day . . .". Have the class repeat the proverb several times, always varying the dynamics. Two proverbs could form the basis for a two-part round as follows:


1.
An | ap-ple a day keeps the | doc-tor a-way, an | ap-ple a day keeps the | doc-tor a-way.
2.
An | ap-ple a day keeps the | doc-tor a-way, an | ap-ple a day keeps the |
Ear-ly to bed and | early to rise, | makes a man heal-thy and | weal-thy and wise. | (rest)
doc-tor a-way. | Early to bed and | ear-ly to rise, | makes a man heal-thy and | weal-thy and wise.
An | ap-ple a day keeps you | fit!
An | ap-ple a day keeps you | fit!

As the children gain facility, have them embellish their performance with clapping, snapping, or clapping on their knees. Small percussion instruments might also be used. For example, the rhythmic pattern of "An apple a day keeps the doctor away" could be played on sticks or claves. The pattern of "Early to bed and early to rise . . ." could be played on a tambourine throughout the round.

Nursery Rhymes and Poetry

The English language is rich in poetry for children to enjoy. Poetry can help all children to increase their vocabularies, to become aware of the conventions of language, to gain a greater rhythmic sense, and to develop creativity. The following activities are based on poetry:

– Most children are initiated to poetry through nursery rhymes such as the following:

To Market, to Market

To market, to market, to buy a fat pig,
Home again, home again, jiggety jig.
To market, to market, to buy a fat hog,
Home again, home again, joggety jog.

Recite this rhyme once or twice to the class. Then have the children themselves recite it, adding the following new elements to the arrangement:

a) All clap the strong beats as they say the rhyme.

b) One group repeats "jig, jog, jig, jog" on the strong beats while the rest of the class recites the rhyme.

c) A few children add a spoken accompaniment such as:

This could also serve as an introduction and as a coda to the rhyme.

d) Some children play one of these rhymes on sticks, woodblocks, or drum.

e) A group of children acts out the rhyme. One person asks the pig's owner what the pig and the hog cost; he/she haggles a bit, pays for them, and takes them home.

Other poems that lend themselves to this kind of treatment are "Humpty Dumpty", "The Grand Old Duke of York", "Ride a Cock Horse", and "One Potato, Two Potato".

– Before moving to a poem or dramatizing it, children should listen to it several times to grasp both meaning and feeling. Read the following two poems and have the children act them out; some children should then be able to say the verse and perform the actions at the same time.

Can You Walk on Tip-toe

Can you walk on tip-toe
As softly as a cat?
And can you stamp along the road
Stamp, stamp, just like that?

Can you take some great big strides
Just like a giant can?
Or walk along so slowly
Like a poor bent old man?

Elizabeth Matterson

Walk and Run

Boys and girls walk and run,
Walk and run, walk and run,
Boys and girls walk and run,
Skip, jump, and bow.

– Have the class recite a short poem such as the one below with different emotions. For example, they might recite the poem as if they were happy, sad, angry, sleepy, cold, or even running for office in an election. This is a means of encouraging dramatic expression, particularly with handicapped children.

The Beetle and the Bedbugs

I woke up Sunday morning
And I looked up on the wall,
The beetle and the bedbug
Were having a game of ball.

The score was two to nothing,
And the beetles were ahead,
Then the bedbugs hit a homer
And they knocked me out of bed!

Traditional

– Have the class recite the poem below with onomatopoeic accompaniment. Words like "squishy-squash", "slurpy", and "sploshy" can be repeated softly as an introduction that builds slightly in loudness, then becomes soft again as another group recites the poem. Finally, this ostinato might serve as a short coda to balance the introduction. This activity is particularly valuable for children with speech impairments.

Mud

Mud is very nice to feel
All squishy-squash between the toes!
I'd rather wade in wiggly mud
Than smell a yellow rose.

Nobody else but a rose bush knows
How nice it feels
Between the toes.

Polly Chase Boyden

Playing a musical instrument requires the co-ordination of mind and muscle and of visual, aural, and tactile faculties. The excitement of playing an instrument and hearing the new sound dimensions it produces gives children much pleasure and a sense of accomplishment and tends to increase their attention span. As pointed out earlier, the exploration of distinctive sound sources should precede any formal playing of instruments. The following activities will provide pupils with the chance to explore a variety of instruments:

– Early in the year, provide children with the opportunity to experiment with classroom instruments independently. Have each child in turn go to a secluded corner of the room for a few minutes to discover, for instance, three ways of playing the sticks. Later, two or three children might beat time on the sticks as the others march about the room.

– Introduce instruments into games, poems, and stories. In the poems below, for example, instruments can be substituted for the words in italics:

Two little dicky birds
Sitting on a wall,
One named *Peter*, (sticks)
One named *Paul*. (bells)
Fly away *Peter*, (sticks)
Fly away *Paul*. (bells)
Come back *Peter*, (sticks)
Come back *Paul*. (bells)

Andy Pandy sugar candy, I pop *down*. (drum)
Andy Pandy sugar candy, I pop *up*. (finger cymbals)
Andy Pandy sugar candy, I pop *in*. (triangle)
Andy Pandy sugar candy, I pop *out*. (claves)

Question-and-answer poems such as the following can also be used to give children a sense of musical phrases:

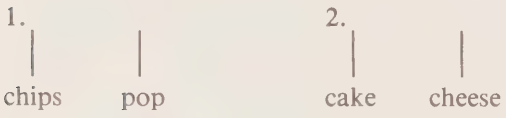
Pussy-cat, Pussy-cat, where have you been? (drum)
I've been to London to visit the Queen. (finger cymbals)
Pussy-cat, pussy-cat, what did you there? (drum)
I frightened a little mouse under her chair. (finger cymbals)

Poems of this type might be followed by this song:

Sally go round the stars, (triangle, bells, jingle, clogs)
Sally go round the moon, (cymbals)
Sally go round the chimney pots (drum, sticks, woodblocks)
Ev-e-ry afternoon. (all)

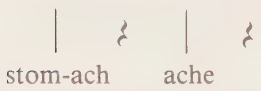
– To promote rhythmic response, have the children say their names while clapping or playing the rhythm pattern on an instrument (for example, Ja-son, John, Ma-ry-Jane, Chris-to-pher). Then ask them to indicate which pattern their name follows:

– Divide the class into three groups. Those in group one pat their knees while chanting:



Those in group two clap hands and chant:

Those in group three snap their fingers and chant:



By joining these three rhythm patterns together, or by playing them simultaneously, the children will create a "sound piece". One child from each group might play the group's rhythm pattern on an instrument (claves, drum, or cymbal) as the rest of the group pat, clap, or snap. The sound piece could take the form of a round in which groups two and three enter as the previous group reaches figure two. Each group plays the piece three times.

– Have the children make a sound story or illustrate with sound a familiar story such as "Miss Polly Had a Dolly" or "Goldilocks and the Three Bears". A series of pictures illustrating the story helps children remember the sequence.

Instrumental Accompaniment
A simple rhythmic ostinato such as

hand drum or claves can add interest to a simple song in 4/4 metre and provide enjoyment and challenge. When the children are able, two ostinatos on different instruments are possible. For example:

Melodic percussion instruments. These are also useful in a music program. Because individual notes can be removed from chime bars, glockenspiels, and metallophones, children can play a one- or two-note accompaniment without risk of playing the wrong note. They can begin by playing the key note (*doh*) of a one-chord song or the *soh* of a two-chord song. Later they can use both *doh* and *soh* in two-chord songs, changing from one to the other "by ear".

Autoharp. The autoharp can provide a delicate and rhythmic accompaniment and it allows you to take part in the group while playing the instrument. At first the children can strum the strings while you or another child depresses the chord button.

Children not able to strum in the normal manner might use wooden tongue-depressors wrapped in masking tape, teething rings in the form of pretzels, or even some of the rubber toys made for puppies to teeth on.

The following songs are representative of those that can be accompanied on the autoharp. The appropriate chords are in brackets:

One-Chord Songs

Are You Sleeping?	(C)
Row, Row, Row Your Boat	(C)
Three Blind Mice	(C)
Swing Low, Sweet Chariot	(F)
Kookaburra	(F)
Farmer in the Dell	(F)
Zum Gali Gali	(Gm)
Little Tom Tinker	(F)
Li'l Liza Jane	(F)

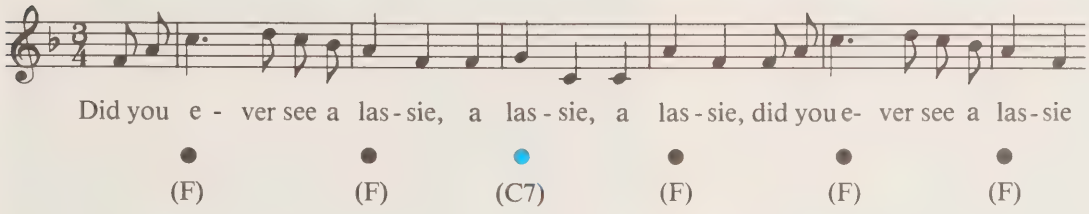
Two-Chord Songs

Skip to my Lou	(F, C7)
Looby Lou	(G, D7)
A-Hunting We Will Go	(G, D7)
Did You Ever See a Lassie?	(F, C7)
Shortnin' Bread	(C, G7)
Clementine	(G, D7)
Alouette	(G, D7)
Polly Wolly Doodle	(F, C7)
The More We Get Together	(G, D7)
This Old Man	(F, C7)
Go Tell Aunt Rhody	(G, D7)

Three-Chord Songs

Home on the Range	(F, B♭, C7)
The Happy Wanderer	(C, F, G7)
O Susanna	(G, C, D7)
Go Down Moses	(Am, Dm, E7)
The Holly and the Ivy	(F, B♭, C7)
Li'l Liza Jane	(G, C, D7)
This Train	(F, B♭, C7)
Man on the Flying Trapeze	(F, B♭, C7)

When children learn to play the autoharp independently, the two or three chord buttons essential to the song can be colour-coded. Children can learn to make chord changes "by ear", or with the assistance of corresponding colour coding on the music. For example:



Guitar or ukulele. The guitar is a favourite with children of all ages. Its delicate tone encourages children to listen to their own singing. With relatively little training, you can play a simple accompaniment and enjoy the advantage of leading the class at the same time. The baritone ukulele is still easier to play and has a comparable tone. You can play the ukulele – like the autoharp or guitar – while singing with the children. Older children enjoy playing simple chords on these instruments.

Recorder. Some teachers use the descant recorder to teach and accompany children's songs. Older children can learn simple three-note songs like "Hot Cross Buns", or a two-note accompaniment to songs such as those listed above and then progress to more sophisticated melodies.

Piano. The piano is probably the most versatile of instruments. In the hands of a teacher with musicality and skill, a light accompaniment can add immeasurably to the beauty of a song. It is wise, however, to play the accompaniment only after the children have learned the notes of the song. Children are easily distracted during the early learning stages.

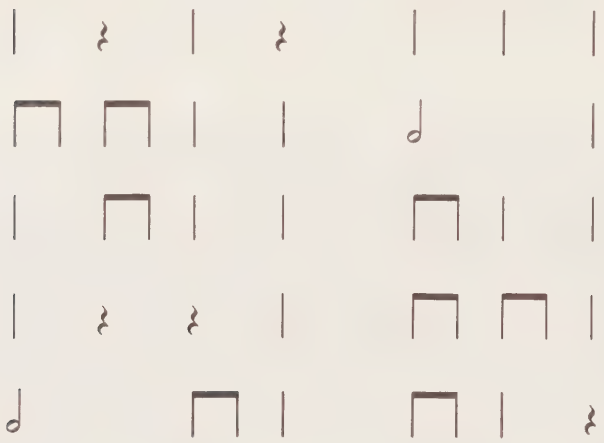
Children can learn concepts like "high", "low", "loud", and "soft" by playing on the piano themselves. Some children may learn to play pentatonic melodies like "Mary Had a Little Lamb", "Land of the Silver Birch", and "The Canoe Song" using only the black keys of the piano.

Creativity can exist only in an atmosphere that a child finds warm and encouraging – one in which he/she is made to feel that every reasonable effort is successful. Such an atmosphere depends as much on attitude as it does on a teacher's musical training. A teacher can express pleasure at a child's timid endeavour to imitate a natural sound or to illustrate a story in an original way. In this atmosphere, where no answer to a problem requiring creative effort is wrong or, indeed, best – except when it is the child's own best – children feel free to articulate their innermost feelings, and creativity blooms. The following activities are designed to foster the musical creativity of your pupils:

– Have one child play a rhythm on sticks or drum and the rest of the class imitate it by clapping. Each child takes a turn as leader, creating patterns for the others to imitate. This activity develops children's auditory memory.

– Have one child play a rhythmic ostinato to accompany a song as the whole class sings. An ostinato – often just one bar long – is repeated from the beginning to the end of a piece of music. Since it must be played with a steady beat, a simple ostinato is preferable. After playing one or two of the following on drums or sticks, children will be eager to invent their own:

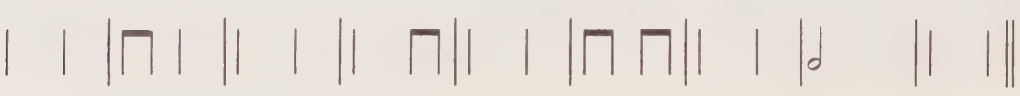
In 4/4 time *In 3/4 time*



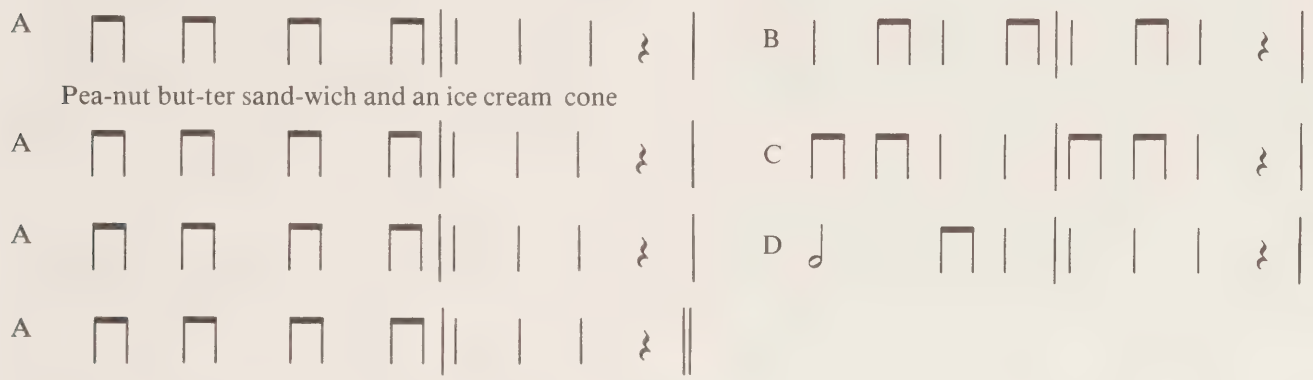
Children could play two or more of these rhythm patterns in sequence to form an introduction or an ending (coda) to a song.

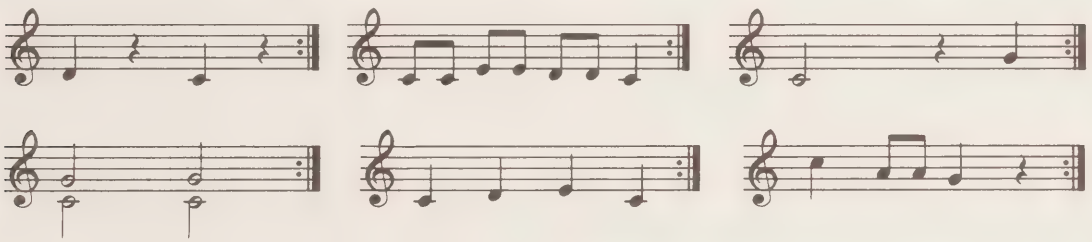
– Have the class play a "rhythm rondo". This is a musical composition with the pattern ABACADA etc., where "A" is a short, rhythmic, learned section that remains the same throughout and "B", "C", "D", etc., are sections, of the same length as "A", created by the children. The piece can continue as long as someone has an idea for a new line. Part of the class plays the "A" line and the rest of the class supply the new line. It is helpful for you or a child to conduct the class so that the rondo will flow with a steady rhythm. A first rondo might begin like this:

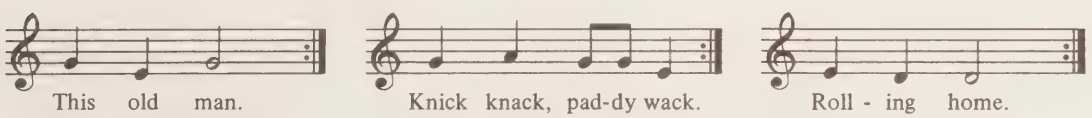
A B A C A D A E A



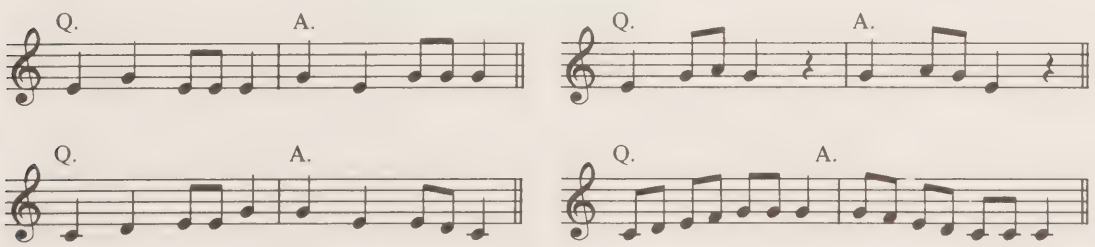
Later, the rondo could be longer and more complex. Some children will feel more secure by putting words to the repeated "A". For example:



– Introduce the class to ostinatos – short, repeated, melodic accompaniments – through pentatonic songs such as "Li'l Liza Jane", "Cape Cod Shanty", "Jingle at the Window", and "Rover". Pentatonic songs, which are based on the five-note scale d r m s l (C D E G A in the key of C major), are an effective way of introducing ostinatos because almost any combination of notes in the scale is harmonious and will go with the song. Like rhythmic ostinatos, these accompaniments, which can be played on the xylophone or glockenspiel while the song is being sung, should be quite short and simple, like the following:

– Have the children create an instrumental introduction and an ending (coda) to a well-known song such as "This Old Man". Some children can sing while others play phrases from the song itself on the xylophone or glockenspiel. For example:

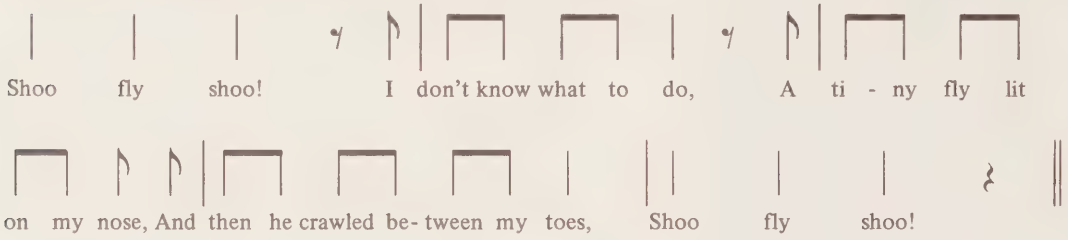


– Have one child play a phrase of two or three notes on a set of resonator bells or a similar instrument. The other children echo the phrase on their bells. Next, another child plays a new phrase, which is then echoed. At a later stage, more notes can be used. This activity aids in developing auditory memory.

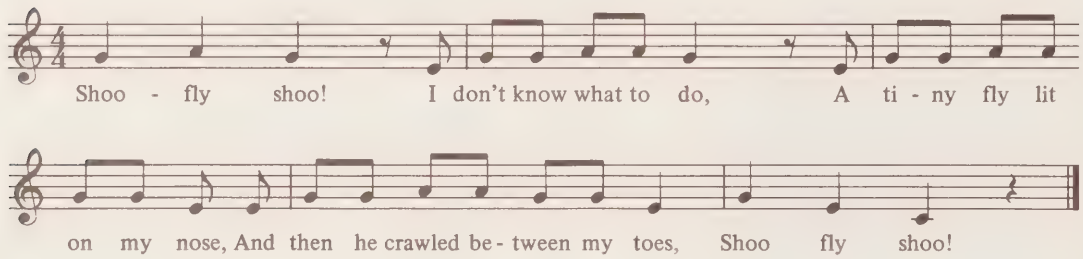
– Have two children, using the same notes on a glockenspiel or xylophone, play "question and answer" with their instruments. Phrases such as the following might result from the early experiments of young children:

– Have each child make a sound-story one or two minutes long on a rhythm instrument, using fast and slow notes; subsequently the emphasis could be on loud and soft notes. Still later, rhythm and dynamics can be combined.

– As their repertoire of sounds increases, have the children make sound-stories illustrating a trip to the zoo, swimming in the pool, or fun on Hallowe'en, using body sounds, voices, or instruments.

– Have the children create a tune, using three or four notes (e.g., G, A, and E) to fit a rhyme or simple poem. They could begin by learning the poem and saying it together, letting the rhyme pattern emerge from the natural flow of speech. It will be something like this:



You then decide the notes to be used – the C major pentatonic scale (C, D, E, G, A), for example – and sing the first phrase. The children then add to it, a line at a time, while you write it on the board. Here is the song one class composed in this way:



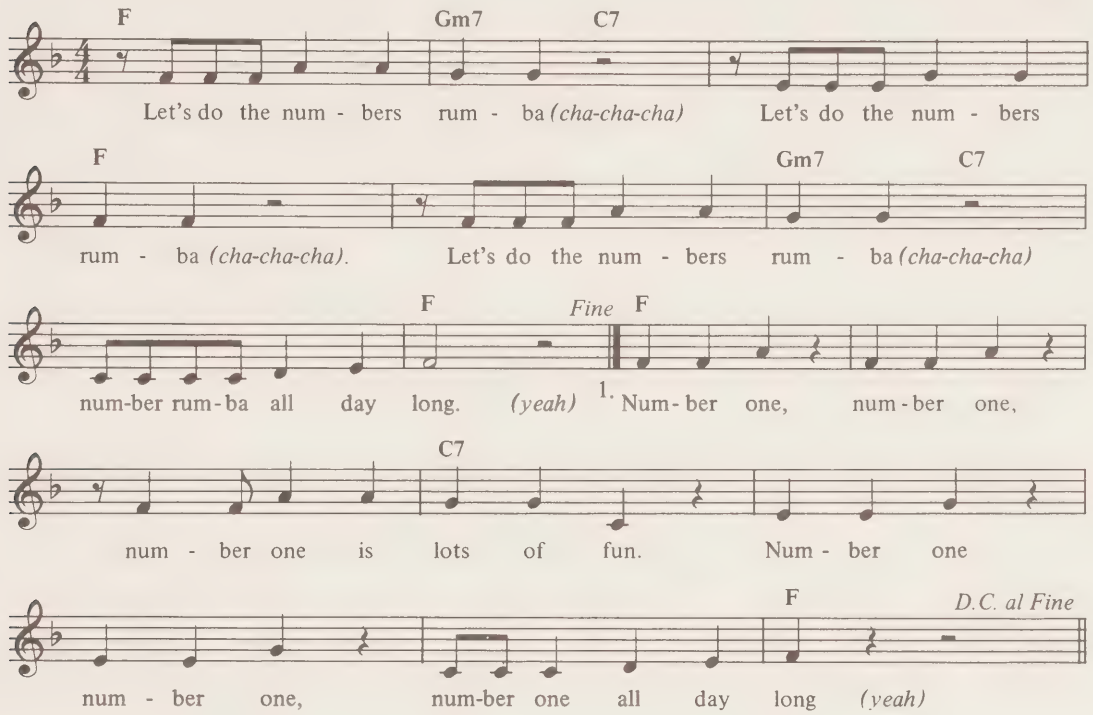
The alphabet, the colours, the days of the week, and the months of the year can often be learned through the medium of music. A number of activities designed to help children with these concepts are outlined below.

The following activities are designed to reinforce number concepts:

– While the children sing "Let's Do the Numbers Rumba", have them clap or play maracas, drums, or sticks on "cha-cha-cha". They can invent their own verses after learning the ones given here. The following counting songs can also be used: "The Ants Come Marching One by One", in *Sally Go Round the Sun*, page 82; "Going Over the Sea", in *Music for Fun, Music for Learning*, page 84; "One Little Elephant Balancing", in *Sally Go Round the Sun*, page 42; "Six Little Ducks", in *Exploring Music 1*, page 95.

Let's Do the Numbers Rumba!

David E. Walden


F
Gm7
C7
Let's do the num - bers rum - ba (cha-cha-cha) Let's do the num - bers
F
Gm7
C7
rum - ba (cha-cha-cha). Let's do the num - bers rum - ba (cha-cha-cha)
F
Fine
F
num-ber rum-ba all day long. (yeah) 1. Num-ber one, num-ber one,
C7
num - ber one is lots of fun. Num - ber one
F
D.C. al Fine
num - ber one, num-ber one all day long (yeah)

2. Number two, number two,
   Two big feet on a kangaroo.
3. Number three, number three,
   Three bananas on banana tree.
4. Number four, number four,
   Four fine friends sat on the floor.
5. Number five, number five,
   Five busy bees in a big bee hive.
6. Six little bugs on six big sticks.
7. Seven black clouds raining down from heaven.
8. Eight green peas sitting on a plate.
9. Nine mosquitoes running down my spine.
10. Ten loud cheers and we start again.

The following recordings also emphasize number concepts: "The Number March" by Hap Palmer, on *Learning Basic Skills Through Music, Vol. II*; and "Six Little Ducks" by Raffi, on *More Singable Songs*.

The following activities can be used to reinforce the children's awareness of shapes:

– Have the children listen to music in various metres and trace the shapes suggested by the music in the air with their hands, with light, floating scarves, or with ribbons attached to sticks. Marches will suggest squares to most children, waltzes are triangles or circles, while music in a slow 6/8 time will suggest a figure 8 on its side: ∞

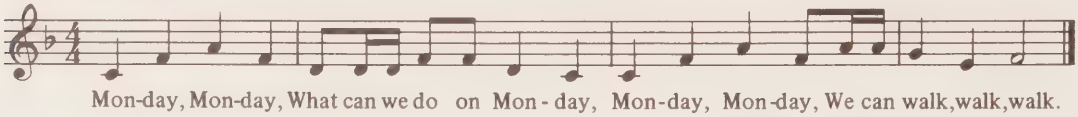
To vary this activity the children can be asked to draw the shapes on the floor with one foot as they listen. You might also have one child "walk a shape", while the others guess what it is.

– Have the children listen to the song "Triangle, Circle, or Square" on Hap Palmer's *Learning Basic Skills Through Music, Vol. II* and guess the shapes mentioned there.

The following activities, as well as teaching children such things as the days of the week and the months of the year, will foster their language development:

- Teach the children the song "Days of the Week" and have them add additional verses; for example, they might suggest such activities as riding a bike, rowing a boat, driving a car, paddling a canoe, riding on skateboards, sweeping the floor, washing the clothes, raking the yard, or shovelling snow.

Days of the Week

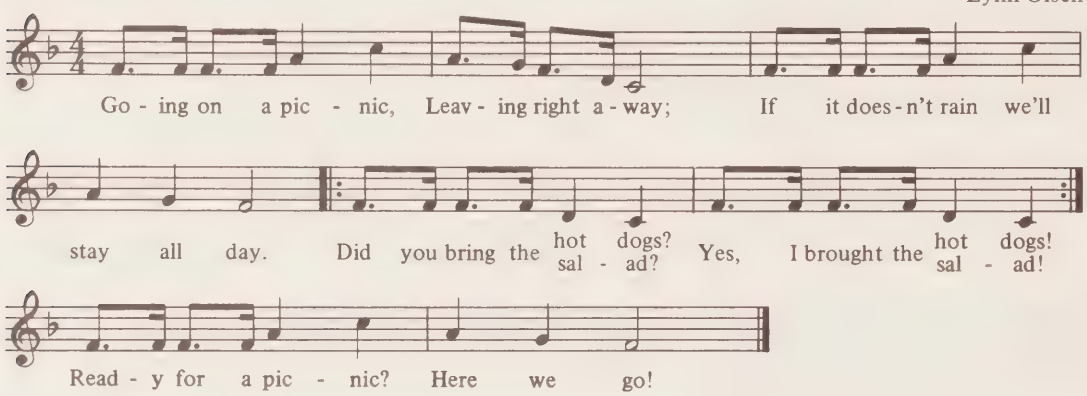


2. Tuesday – skip
3. Wednesday – jump
4. Thursday – hop
5. Friday – run
6. Saturday – slide
7. Sunday – clap

- "Going on a Picnic" is a song that children of all ages enjoy. Have the children supply the names of other foods, both probable and improbable.

Going on a Picnic

Lynn Olsen


Go - ing on a pic - nic, Leav - ing right a - way; If it does - n't rain we'll
stay all day. Did you bring the hot sal - ad? dogs? Yes, I brought the hot sal - ad! dogs!
Read - y for a pic - nic? Here we go!

Did you bring the ice cream?
Yes, I brought the ice cream!
Did you bring the melon?
Yes, I brought the melon!
Ready for a picnic?
Here we go!

- Have the children recite the traditional children's chant "Apples, Peaches, Pears, and Plums" while standing in a circle. To show their birthday month, they hop into the centre or raise their hands.

Apples, peaches, pears, and plums,
Tell me when your birthday comes,
January, February, March, . . .

- Have the children sing "Aiken Drum", in *Songs for Today 3*, page 86, a song in which articles of clothing are made from unlikely items such as pizza, spinach, meat balls, and so on. The children, of course, make the suggestions.

- The following songs may help to develop the children's language skills relating to transportation ("Jack Was Every Inch a Sailor", in *Songtime 6*, page 56; and "Let's Ride the Bus", in *Canada Is . . . Music 3-4*, page 204); animals ("Animal Song", in *Songtime 4*, page 110; and "The Barnyard Song", in *Songs for Today 3*, page 70); and other peoples ("Tinga Layo", in *Exploring Music 3*, page 44; and "I'm From Trinidad", in *Canada Is . . . Music 3-4*, page 92).

Since music and song are so much a part of a child's life, their integration with the whole school program is a natural and easy one. Links between music and the other arts are particularly strong, although the similarities and commonalities will not be immediately apparent to the young child.

When children begin to realize that music, dance, poetry, and painting all use elements of rhythm, colour, and line to express ideas and feelings, they will probably have a better appreciation of all of the arts. This section suggests materials and strategies to facilitate recognition of the common elements in the arts, as well as the differences.

– Read the poem "Lines" aloud. Have the children discuss the many kinds of lines that are mentioned and then move about the room in the various line patterns suggested by the poem.

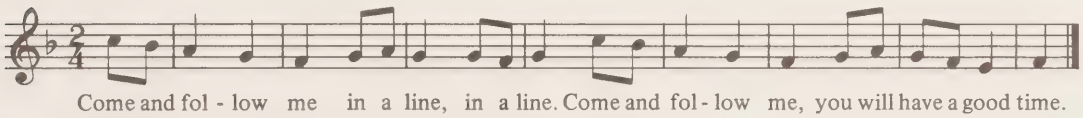
Line in Music

Lines

Lines are very funny things,
They go both here and there,
Now up or down, or straight across,
They even climb the stairs.
They're great in circles too, you know,
And make a perfect square,
Some long, some short, or fat or thin,
They're used most everywhere.

– Have the children sing the song "Come and Follow" while following a leader who takes them in a line through different actions: skipping, running, reaching high, crouching, and so on. Besides helping pupils understand lines and the shapes that can be made from them, this activity develops co-ordination, directionality, and body image.

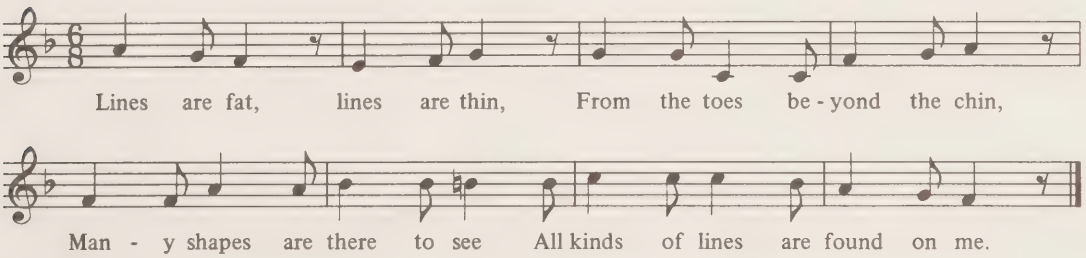
Come and Follow



– Have the children work in groups of six or eight to make a straight line, a wavy line, a fat line, a square, a circle, a triangle, a tree or to form letters made from lines, for example, X, S, T, W.

– To promote body awareness, have the children stand in pairs, with partners facing each other. Ask them to note the parts of their bodies that form curved lines (face, head, ears, shoulders, etc.) and those that form straight lines (arms, legs, back) and make line drawings of what they have observed. When the drawings are complete, have the children learn the song "We Are Made of Lines".

We Are Made of Lines

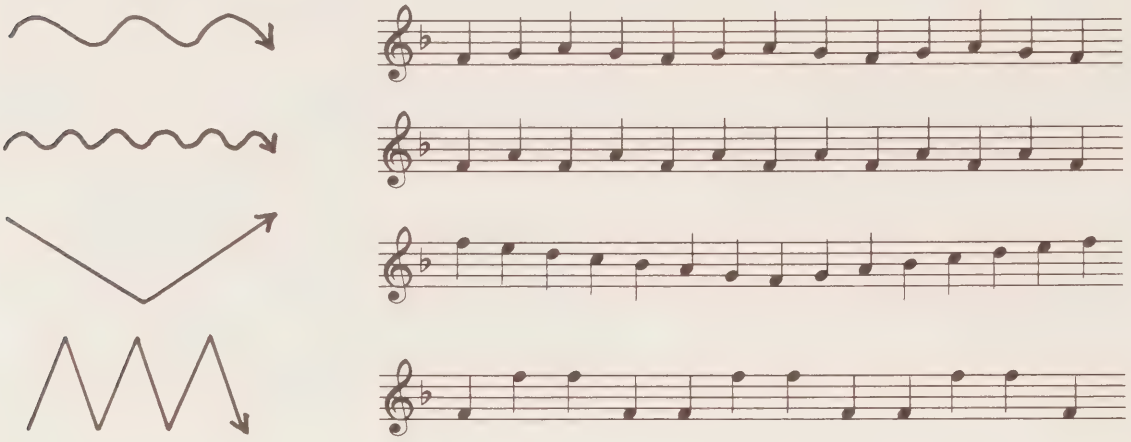


– Play a waltz tune (e.g., Tchaikovsky's "Waltz" from *Sleeping Beauty,* in *Adventures in Music, Grade 4, Vol. 1*, or Prokofieff's "Waltz on the Ice" from *Winter Holiday,* in *Adventures in Music, Grade 3, Vol. 2.)* Draw long gliding lines and short choppy ones to illustrate the pattern of the music. The children can then base their movements on this interpretation.

– Choose other musical selections and have the children create dances using wavy lines, straight lines, or circles.

– Introduce your class to some of the many singing games based on lines and shapes. Some interesting games of this type are described and diagrammed in *Step It Down* by Bessie Jones.

– Write on the chalkboard the following lineal designs. Have the children imitate them with voice or xylophone. Their responses might resemble the melodic extracts opposite the designs.



– Have the children choose different shapes to represent various instruments, for example:

Using these symbols the class could write "scores" for ostinatos to accompany songs. They can then play their compositions from the score and use them to accompany songs. The following is an example of a child's score:

– Have the class make up dance movements using the rhythms of the ostinatos they created in the previous activity. For example, □□□△ might take the form of "step, step, step, clap", with arms stretched high over the head in the shape of a triangle. Any lively tune could be used, for example, "Paw Paw Patch" from *Music for Fun, Music for Learning*, page 87, or the recording *Folk Dances From Many Lands*. Have two children play the ostinatos to the record while the others are dancing. The children might also compose an ostinato in 3/4 time to be used while they sing and dance a song in that rhythm, for example, "Circle Around", in *Exploring Music, Book 2*, page 32, or "Who Has the Ring?", in *Music 3*, page 37.

Colour in Music

Many words, especially when they are spoken, evoke images – either visual or aural. Read the following poem to and with the children and help them to feel and to express the colour of the words and the mood of the poem.

The Sound of Water

The sound of water is:
Rain,
Lap,
Fold,
Slap,
Gurgle,
Splash,
Churn,
Crash,
Murmur,
Pour,
Ripple,
Roar,
Plunge,
Drip,
Spout,
Slip,
Wrinkle,
Flow,
Ice,
Snow.

Mary O'Neill

Like words, musical instruments have their own colours by which, for example, the violin is distinguished from the trumpet. Use the introduction of Benjamin Britten's *Young Person's Guide to the Orchestra* to illustrate this point to the class. All of the instrumental colours are blended when the full orchestra is playing; then, as the strings, followed by the woodwinds, brass, and percussion are heard, the colours change. These sounds can be compared to the primary colours of the colour wheel. Depending on how the instruments are played, they can in turn be warm, cool, or mellow. Have the children try to observe these changes, and then relate what they have learned to other recordings and instruments.

Have the children decide what colour they would use to describe the sound of a xylophone, a glockenspiel, a woodblock, and a metallophone.

Many handicapped children are able to respond to music, which transcends the usual communication blocks. Teachers will find below some suggestions for using music as a teaching/learning vehicle.

A word of caution, however: the suggestions are each neatly identified with a single handicap. However, children do not fit so neatly into a single category. Some of them were born with more than one handicap, although in varying degrees. Others, who started with only one handicap, have been deprived of learning stimuli that affect other aspects of development. By school age the handicapped child may have fallen behind in several areas of learning. The suggestions below, therefore, should be used where they will be helpful, whether the label on them applies to a primary handicap or a secondary one.

Visual Impairment

The following are some suggestions for dealing with children who are partially sighted or blind.

– Give the child who is partially sighted or blind a rich and varied program of music through which to develop auditory skills to the full. At every stage in life these are an important part of the blind person's skills.

– Provide a rich listening program based on a variety of music including records, television specials, films, filmstrips, folk music, classical stories, and musicals of various types.

– Incorporate movement in many activities. Blind children must overcome their fear of space before they can feel confident with themselves; it is largely through movement that they can understand the space around them.

– Fasten guide ropes around the room for the spatially threatened child early in the year; pair this child temporarily with one who has more sight or confidence.

– Have streamers, scarves, and hoops in the room to give the partially sighted or blind child something concrete with which to identify space.

– Attach small bells to objects that are passed from one child to another so that the blind pupil will know when the objects are coming close.

– Sing songs with children's names so that children learn to associate the game movement with their peers' space as in "Circle Left", in *Music Language 1*, page 94.

– Provide tactile "clues" to songs or games. For example, in "Hot Potato" (in *Music in Action*), pass around a warm potato; then change the words and pass a smelly onion, a snowball, or some slimy spaghetti. This song can be used, of course, as a kind of guessing game, for example, "Penny in My Hand", in *Music Language 1*, page 88.

– Organize "sound-tracking" games for young, blind children. Play an instrument from a corner of the room and ask the children to point to the sound source. Moving quietly from place to place, play the instrument again, moving it overhead, waist-high, and to floor level, in order to encourage awareness of levels as well as direction. "Sally Go Round the Sun", in *Music Language 1*, page 62, can be used for this purpose.

– Make letters for the words of songs from sandpaper or string pasted on cards so that the child can feel the outline. Large plastic letters are also helpful.

– Use music books with large print. *Making Music Your Own* and *Magic of Music* are examples. Music books in braille are quite difficult to decode, but might be useful to some children. A catalogue of such books can be obtained through the American Book House, 1893 Frankfort Avenue, Louisville, Kentucky 40206.

– Encourage blind children to join a choir; because of the importance those without sight attach to their hearing sense, music can give them both pleasure and a shared interest with their peers.

– Encourage children to study the piano, the guitar, and instruments of the orchestra as a source of pleasure or as a possible means of livelihood.

Hearing Impairment

By wearing a hearing aid, children with a mild hearing loss can follow the same music program as other children. The teacher should always face the child to facilitate speech reading. Although profoundly deaf children need a more intense approach, the following suggestions may be useful to both the mildly and profoundly deaf:

– Singing games provide the secure framework for hearing-impaired children to explore space and environment through movement. Furthermore, integration with hearing children who are doing singing games facilitates language acquisition.

– Because profoundly deaf children depend on the rhythm of the language, use singing games and other activities involving chants, poetry, and echo clapping. Singing and other language experiences that stress pitch help the child learn the natural rise and fall of speech. All of this aids in the development of communication skills.

– Because they are unaware of what is happening in the space behind them, deaf children often tend to be extremely cautious. Ensure that these children receive a great deal of training in co-ordination and in movement skills to help them overcome their fear of the environment.

– Use visual cues such as flash cards, rhythm cards, word cards, chalkboard activities, and concrete objects like toys, cars, chairs, and tables.

– Sing the words of a new song somewhat slowly so that a child with a hearing aid can grasp the words. The tempo must never be so slow, however, that the natural rhythm of the words is destroyed.

– Teach deaf children to sing folk songs, popular songs, or nursery rhymes in order to help them integrate with their peers in informal social settings.

– Let these children "hear" music by placing their hands on the piano, record player, speakers, floor, or drums.

– Encourage deaf children to learn to play the piano, guitar, ukulele, or woodwind instruments such as the clarinet or saxophone.

Mental Retardation
Music can contribute to the mentally retarded child's joy in life and sense of self-worth. It gives many opportunities for group participation as well as a means for learning basic life skills. The following approaches may be useful in working with mildly and moderately mentally retarded children:

– Gear music activities to the mental and social age of the child. They must be simple and, at the same time, sufficiently interesting to appeal to the child.

– Make use of frequent repetition and sequencing to ensure that the retarded child understands the concept being presented. Repeating the activity in varied settings to hold the child's interest will represent a challenge.

– Use concrete examples in teaching the retarded child. Ideas should be presented in many different forms – visual, tactile, auditory, and kinesthetic – so that all modes of learning will be used. Props such as puppets, felt animals, bright simple pictures, sandpaper numbers and letters, toy trucks and cars, and models of houses and furniture will prove useful.

– Use very simple speech patterns in music activities to develop the child's vocabulary. For example:

Throw the ball, catch the ball,
All of us are playing ball.

Bounce the ball, bounce the ball,
See Joe bounce the ball.

– Include many movement activities to help these children develop skills of co-ordination and ease and grace of deportment.

– Use music activities to encourage children to make independent responses and choices, and to foster their creativity; the music experience encourages awareness and growth by opening intellectual doors.

– Colour-code instruments so that retarded children can play along with others in an orchestra or sing-song.

Specific Learning Disabilities
The term "specific learning disabilities" indicates disorders in one or more of the processes involved in understanding or using symbols or spoken language. Pupils with specific learning disabilities display a significant discrepancy between academic achievement and assessed intellectual ability. They may variously be termed dyslexic, aphasic, perceptually handicapped, neurologically impaired, or minimally brain-damaged, and they tend to vary widely in their abilities. In school, this may show up in reading, writing, mathematical computation, and in the way they interact with other pupils.

In general, teaching these children requires a high degree of organizational skill and adaptability. Some specific ideas follow:

– Speak slowly and clearly when giving instructions. Some of these children process information very slowly.

– Since many pupils with specific learning disabilities have difficulty with organizational skills, maintain a high degree of structure in presenting a lesson. For example, one particular song should be used at the beginning and another at the end of every lesson.

– Some children have difficulty performing two actions at one time – clapping and singing, for example. In these cases, teach the song first, and introduce the clapping only after they are quite familiar with the words and melody.

– Provide children with specific learning disabilities with a great deal of practice in movement and spatial relationships. Music is an excellent vehicle for this kind of learning.

– In working with children whose speech is not clear, concentrate on rhythmic speech, chants, and songs with much repetition such as "London Bridge" and "Farmer in the Dell".

Physical Disabilities
Some children may be unable to participate fully in all music activities because of a physical disability. This, however, will not prevent them from enjoying music and benefiting from it. The program must be tailored to the individual, with regard to the child's abilities and limitations.

A music program that includes singing, playing instruments, moving, dancing, and listening will give these children pleasure and opportunities to develop their skills. They should take part as much as possible in movement activities in order to keep their muscles exercised and flexible, however disabled they may be. If they are not ambulatory, small children can be carried and can experience running, crawling, walking, and swaying vicariously. Older children confined to wheelchairs may be pushed. Square dances and folk dances are great fun and adapt easily to the limits set by wheelchairs. Children can walk, run, skip, or gallop with two fingers on a lap board. In these and other modified ways, movement concepts can be taught.

Some children, such as those with cerebral palsy, have speech difficulties. It is important, therefore, that their speech be stimulated. Singing in class and in choirs, reciting speech patterns, proverbs, poetry, and speech ostinatos will lead to greater fluency in speech and increased lung capacity.

Simple classroom instruments like horns, xylophones, drums, sticks, and autoharps can be adapted for almost all children. Those with manual dexterity can learn to play recorders, the piano, and orchestral instruments.

Emotional Disabilities
Many children with emotional disabilities respond to approaches that are successful with children having specific learning disabilities. In both cases, the distraction level should be kept to a minimum. With some of these children, repetition is helpful. In addition, the following points might be considered:

- With older children, who may resist the idea of music completely, it may be useful to begin "where they are": with rock, disco, or country-and-western music. Many children with emotional disabilities find drums and other rhythm instruments irresistible.

- Withdrawn or autistic children often respond to music when they cannot be reached by other means. Music is not threatening and does not represent the authority of a person.

- Music can also be used to teach these children social skills. The music in "Hot Potato" (*Music in Action*) says "You're out!". The music in "Punchinello" and "Bluebird, Bluebird, Through My Window" says "Take turns!". Even children with hyperactive, acting-out behaviour accept directions from music.

- Teaching a song with the aid of a puppet is an effective approach when dealing with a withdrawn child.

- Quiet music can calm children who are excitable. Music in 3/4 or 6/8 metre is also effective. It tends to come back on itself and elicits a soothing, rocking response.

- Singing songs that incorporate the children's names, the names of their clothing, and of what they are doing fosters self-esteem. For the same reason, children should participate at their own level and make their own music (rhythm patterns, word chants, melodies, and accompaniments) where possible.

accent. The first beat in a bar, often called the "strong beat", is given an accent or stress. When another note is to be given an accent, it is written: or . The other beats, often called "off-beats", are unaccented.

bar or *measure*. The notes between two bar lines.

beat. A steady pulse that is felt or implied in most music and poetry.

body awareness. Knowledge of the head, feet, arms, legs, and other parts of the body.

coda. A short section following the normal ending of a song.

directionality. An awareness of the concepts of right, left, up, down, forward, and backward.

laterality. Awareness and control of the left and right sides of one's body.

metre. The division of beats into groupings of two, three, four, or more. The upper figure of a time signature indicates the particular grouping used in a piece of music.

ostinato. A melodic or rhythmic segment, seldom more than two bars in length, that is repeated throughout a piece of music as an accompaniment.

pentatonic scale. A scale of five notes – *doh ray me soh lah (C D E G A in the key of C).*

phrase. A unit of music, usually two or four bars in length, which corresponds to the poetic line in a song.

rhythm. Combinations of sound and silence of various lengths, corresponding in vocal music to the words of a song.

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Records

Most of the records listed below can be obtained from Can. Ed. Media Ltd., 185 Spadina Avenue, Suite 1, Toronto, Ontario M5T 2C6.

Dances

Dance a Story. RCA 5 RCR 813.

Folk Dances From Many Lands. Rhythm Productions, CC 607.

Folk Dances of North America. Rhythm Productions, CC 608.

Folk Dances From Round the World. Rhythm Productions, CC 601.

Good Neighbors (Latin American Dances). Rhythm Productions, CC 619.

Motifs for Dance Composition. Rhythm Productions, CC 611.

Motivations for Modern Dance. Rhythm Productions, CC 610.

Music for Contemporary Dance, Vol. 1. Rhythm Productions, CC 612.

Music for Contemporary Dance, Vol. 2. Rhythm Productions, CC 613.

Listening and Movement

Adventures in Music. RCA.

Adventures in Rhythms, Vol. 1. Rhythm Productions, CC 623.

Adventures in Rhythms, Vol. 2. Rhythm Productions, CC 624.

Bowmar Orchestral Library. Bowmar, BOW 408.

Hap Palmer series. Educational Activities. The following are some of the titles: *Creative Movement*, AR 533; *The Feel of Music*, AR 556; *Getting to Know Myself*, AR 523; *Learning Basic Skills Through Music, Vol. 1*, AR 514; *Learning Basic Skills Through Music, Vol. 2*, AR 522; *Modern Tunes for Rhythm Instruments*, AR 523; *Mod Marches*, AR 527; *Movin'*, AR 546.

Instrumental Capers. RCA 5 RCRR. Available through School Services of Canada, 66 Portland Street, Toronto, Ontario M5V 2M8.

Instruments of the Orchestra. RCA, LE 6000

Learning As We Play. Folkways, FC 7659.

Play Your Instrument. Folkways, FC 7665.

Young Person's Guide to the Orchestra. London, 6671.

Songs

Baby Beluga (Raffi). Troubadour Records, TR 0010.

Grocery Store (Raffi). Troubadour Records, TR 007.

Learn by Singing and Doing. Ultrasound, 3312.

More Singable Songs (Raffi). Troubadour Records, TR 004.

One Elephant Deux Éléphants (Sharon, Lois, and Bram). Elephant Records, LFN 78-01.

Singable Songs (Raffi). Troubadour Records, TR 002.

Singing 'n' Swinging. Elephant Records, LFN 8004.

Smorgasbord (Sharon, Lois, and Bram). Elephant Records, LFN 79-02.

Videotapes

Let's All Sing series. Ontario Educational Communications Authority. Colour, 15 min each.

A series of thirty-two fifteen-minute programs presenting an appealing variety of songs drawn from the North American folk heritage. Children are encouraged to sing along, participate in rhythmic movement, and improvise with words, tunes, and simple movements. Program guides with music (at $2.00) and tapes are available through board media co-ordinators or directly from:

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